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96 TEARS • CHANGES

LAST TRAIN TO
 CLARKSVILLE

WORDS AND MUSIC
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I CAN MAKE IT WITH YOU
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I REALLY DON'T WANT
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who is
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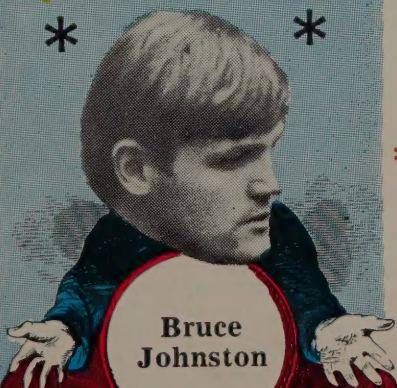
HERMAN
 ANOTHER SIDE
 OF PETE NOONE



BEATLE
 dreams

the
MONKEES
 ARE HERE

the
ASSOCIATION



the **BEACH BOY**
 Nobody
 Knows



”
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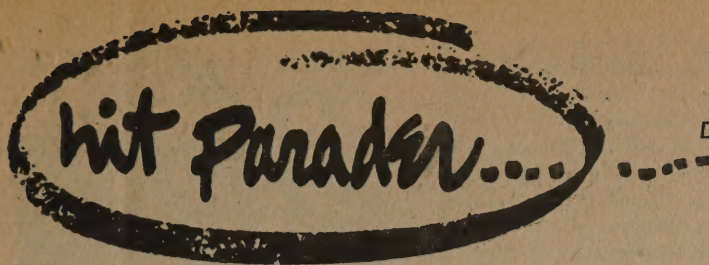
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•SUMMER WIND



(As recorded by Frank Sinatra/
Reprise)

**HENRY MAYER
JOHNNY MERCER**

The summer wind came blowing in across
the sea

It lingered there to touch your hair

And walk with me

All summer long we sang a song and
strolled the golden sand

Two sweethearts and the summer wind
Like painted kites the days and nights
went flying by

The world was new

Beneath a blue umbrella sky

Then softer than a piper man

One day it called to you

I lost you to the summer wind

The autumn wind, the winter winds

have come and gone

And still the days, the lonely days go on
and on

And guess who sighs his lullabies through
nights that never end

My fickle friend the summer wind, the
summer wind, the summer wind.

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Sons.

•B-A-B-Y

(As recorded by Carla Thomas/Stax)

**DAVID PORTER
ISSAC HAYES**

Baby, oh baby

I love to call you baby

Baby, oh baby

I love for you to call me baby.

When you squeeze me real tight

You make wrong things right

And I can't stop loving you

And I won't stop calling you

B-A-B-Y, baby

B-A-B-Y, baby.

Whenever the sun don't shine

You throw out the life line

Then I get real close to you

And your sweet kisses see me through

Baby, oh baby

You look so good to me, baby

Just one look in your eyes

And my tempature goes sky high

I'm weak for you and I can't help it

And I just don't want to help it.

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•DOMMAGE, DOMMAGE

(As recorded by Steve Rossi/
Musicor)

**PAUL VANCE
LEE POCKRISS**

Dommage, Dommage

Our love was once exciting

Now it's just a game we play

Too bad, too bad

But nothing lasts forever

All at once we lost our way.

Hello, goodbye

And suddenly it's over

And there's nothing we can do

Dommage, Dommage

Too bad we couldn't make our
dreams come true.

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•SAY I AM (WHAT I AM)

(As recorded by Tommy James & The
Shondells/Roulette)

GEORGE AND BARBARA TOMSCO

If you're lookin' for a lovin' man

A lovin' man say, say I am

If you're lookin' for a huggin' man

A huggin' man say, say I am

If you're lookin' for a kissin' man

A kissin' man say, say I am

Well if you're lookin' for a dancin' man

A dancin' man say, say I am oh yeah.

Shake it baby up

Shake it baby up

Shake it baby up

Shake it baby up

Shake it baby up

Shake it baby up

Shake it baby up

Shake it, shake it, shake it, shake it

shake it, shake it, shake it, etc.

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•SUMMER SAMBA (So Nice)

(As recorded by Connie Francis/
MGM)

M. VALLE

P.S. VALLE

NORMAN GIMBEL

Someone to hold me tight, that would
be very nice

Someone to love me right, that would
be very nice

Someone to understand each little dream
in me

Someone to take my hand to be a team
with me

So nice, life would be so nice

If one day I'd find someone who'd take
my hand

And samba through life with me.

Someone to sing to me some little samba
song

Someone to take my heart then give his
heart to me

Someone who's ready to give love a start
with me

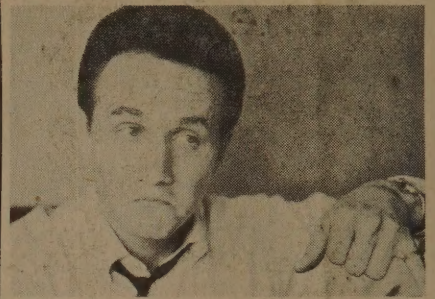
Oh, yes, that would be so nice, so nice

Should it be you and me

I could see it would be nice.

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•MY UNCLE USED TO LOVE ME BUT SHE DIED



(As recorded by Roger Miller/Smash)
ROGER MILLER

My uncle used to love me but she died

A chicken ain't chicken 'til it's lickin'

good fried

Keep on the sunny side

My uncle used to love me but she died.

Who'll give me a quarter, thirty cents
for a ring of keys

Three sixty five for a dollar bill of
groceries

I'll have me a car of my own someday
But 'til then I need me a ride

My uncle used to love me but she died,
(repeat chorus).

Hamburger, cup of coffee, lettuce and
tomato

Two times a dime to see a man kiss the
alligator

One more time around free on the ferris
wheel ride

My uncle used to love me but she died,
(repeat chorus).

Apples are for eating and snakes are
for hissing

I heard about hugging and I heard about
kissing

I read about it free in a fifty cent illustrated
guide

My uncle used to love me but she died,
(repeat chorus).

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•BORN A WOMAN

(As recorded by Sandy Posey/MGM)
MARTHA SHARP

It makes no difference if you're rich or
poor

Or if you're smart or dumb

A woman's place in this old world is under
some man's thumb

And if you're born a woman, you're born
to be hurt

You're born to be stepped on, lied to,
cheated on and treated like dirt

If you're born a woman, you're born
to be hurt.

A woman's lot is to give and give

And go on giving

A woman's got to love and love and go
on living

Well I was born a woman, I didn't have
no say

And when my man finally comes home,
he makes me glad it happened that
way

Because to be his woman

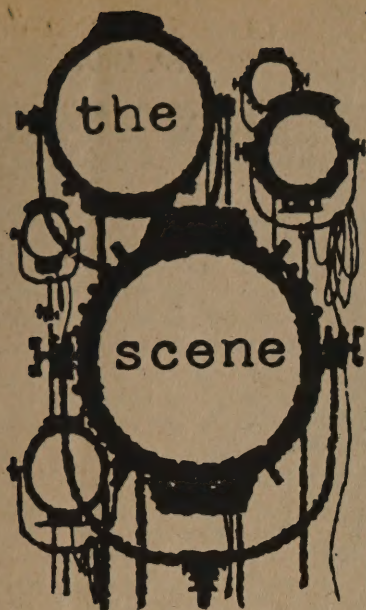
No price is too great to pay

Yes, I was born a woman

I'm glad it happened that way

Yes, I was born a woman.

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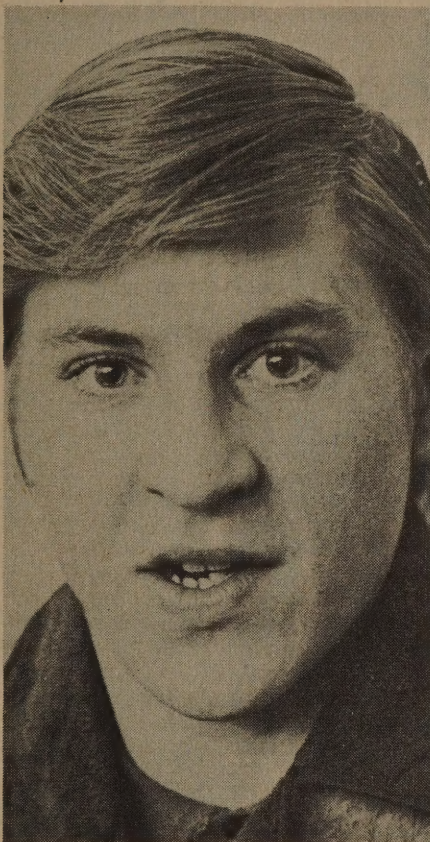
The old saying, "90% of everything is garbage," can easily be applied to rock and roll. Approximately 500 singles are produced each week by almost as many new singers and groups. Perhaps two will get enough attention from radio stations to find a place on the national top-100 record chart. Lots of money is spent on promoting a record, including various forms of palm-greasing here and there.

We have discovered a curious thing in the music business concerning this. You can buy or promote one or two crummy records into a hit, but you cannot buy or promote the longevity of a crummy singer or group. As a result, only the very best talent comes back with hit after hit, and they comprise the remaining 10% not in the garbage category.

The two-hit wonders practically follow a pattern. They make a big splash with their first record, and going up and down happens so fast they don't have quick-enough imagination to make a decent follow-up. The second record is virtually a repeat of the first, with a little variation in the lyrics. That one doesn't quite make it to the top. The third record, which separates the men from the boys, is a complete bomb because it combines all the mistakes of the first two, and by now, the public is bored to tears. So, on to the next, hottest, newest group....which will do the same thing.

What keeps the others in the top 10%? That category is reserved for the artists. They have taste, talent, imagination, humor, originality, and they work very hard. Also, they write most of their own material and avoid the hang-up of copying other groups or riding a trend. It's easy to mention the names of the

10%, because they are so few. We have the Beatles, Yardbirds, the Rolling Stones, the Lovin' Spoonful, the Byrds, Simon and Garfunkel, Bob Dylan and the Beach Boys. Two newer groups with great potential are the Cyrkle and the Association. As long as they keep making good records and are willing to grow, they'll be here for as long as they want to be.



In a recent interview, Alan Price said that everybody is getting sick of guitar sounds and "small big bands" will soon take over. In other words, bands with horns instead of guitars. That's very difficult to imagine, as a guitar is about the most versatile instrument around. The guitar has made rock and roll what it is today, and it will continue to be the inspirational instrument, both rhythmically and as a solo voice, particularly since rock and roll is looking back more and more to its blues origins.

However, there is room for everything and anything and we look forward to seeing a new Stax Recording artist get a hit. His name is Albert King. Talk about guitar playing! When he does get a hit, he'll influence every rock guitar player in the country. If you want to get a jump on all the rest, you can run out and get his first two singles "Laundromat Blues" and "Oh, Pretty Woman" - both on the Stax label. □



ROCK'N ROLL DRUM RHYTHMS

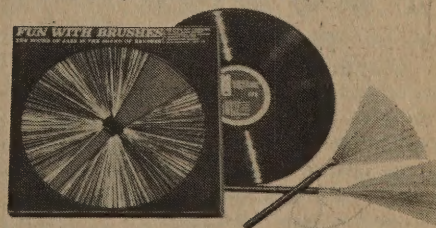
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THE MONKEES ARE HAPPENING

"The Monkees" are "the spirit of '66'". Asked to explain themselves, they're likely to assume somewhat pained, somewhat incredulous expressions, as if to say, "We know who we are -- why don't you?"

For the benefit of the un-hip -- those not with "the spirit of '66'" -- "The Monkees" are an unknown, young, long-haired, Mod-garbed, singing group. They are "happening" as a weekly half-hour NBC-TV series in color, concerning the "adventures" of an unknown, young (etc.) singing, guitar-strumming foursome making their way -- backwards, sideways, upwards, downwards -- toward fame and fortune.

They are also the somewhat nonchalant possessors of a brand-new Colgems recording contract, and their first single, "Last Train To Clarksville", was issued in August on the Colgems label.

"The Monkees" are Davy Jones, Micky Dolenz, Peter Tork and Michael Nesmith. On screen they will be called "Davy Jones," "Micky Dolenz," "Peter Tork" and "Michael Nesmith."

They are all twenty years old, give or take a year either way. They all have brown hair and brown eyes. Michael is 6'1", Micky is 6', Peter is 5' 11" -- and Davy is 5'3".

"The Monkees" began as a gleam in the eyes of co-producers Bert Schneider and Robert Rafelson of Raybert Productions, which film "The Monkees" in association with Screen Gems. A year ago they ran an ad in the Hollywood "Daily Variety" to ferret out four young men who had the personalities they wanted for "The Monkees." They interviewed or tested some 500 aspirants before the real "Monkees" stood out -- in the forms of Davy, Micky, Peter and Michael.

As written by Gerald Gardner and Dee Caruso ("Get Smart" and "That Was The Week That Was") and directed by Robert Rafelson and 28-year-old former actor, James Frawley, "The Monkees" will be a free-wheeling, improvisational series that will exploit new camera and sound techniques to catch "the spirit -- and sound -- of '66.'"

DAVID JONES

Five-foot, three-inch David Jones, once an apprentice jockey at England's Newmarket Racetrack, is the smallest "monkee", but his talent is king-size. He starred in the role of "The Artful Dodger" in the Broadway musical "Oliver!"; played a starring role in the Dickens-based musical "Pickwick", and now is a star of the new NBC Television Network color series, "The Monkees," and a new Colgems recording artist. All this Davy has accomplished at the age of twenty.

Born in Manchester, in the English Midlands, the son of a railway engineer, Davy dabbled in amateur theater at school. At the age of fifteen, he auditioned for a part in a BBC radio production about juvenile delinquents. He won the role and worked regularly on the BBC until repeated exposure to horse races on television convinced then four-foot, seven-inch Davy that he would make an admirable jockey. The reality of early-English mornings, raw and rainy, in which he exercised the horses, gave the boy second thoughts about a career as a jockey. He had made contact, however, with various London theatrical executives who were horse owners. One of these men arranged for Davy to audition for a major agency, who nabbed him the role in "Oliver"! After a cram course in the Cockney accent, Davy joined the cast and went with it to Broadway for a two-year run. "Pickwick" followed, and he made numerous guest appearances on rock and roll variety shows and in dramatic TV shows. "The Monkees" is his next giant step.



MICHAEL NESMITH

Michael Nesmith, is a guitar-playing, songwriting Texan with a college degree, a solid interest in Renaissance music and the ability to shift gears to rock and roll with consummate ease. His long locks are of Beatle persuasion, his accent has overtones of the Alamo, and his guitar-playing is distinctly professional.

Born in Dallas, Texas, Michael traveled next to San Antonio, where he attended college and expanded his knowledge of folk singing and guitar-playing. When he became tired of the same old repertoire, he wrote some new songs and, upon graduation, decided to seek his fortune as a folk singer in Hollywood. There he met a bass player named John Lundgren and the two of them set out on a road tour which had them booked for five shows a day. Upon their return, seasoned but far from wealthy, they added a third member. Michael and John became known as Michael and John and Bill and entered the rock and roll field. All the new group's music was from the nimble pen of Michael Nesmith and fortune was about to descend when the draft board beat it out. Michael went back to being a single.

Michael's next job was at Ledbetter's, a well-known Los Angeles folk club, where he met with a tidy success. It was at this point he spotted an ad in Daily Variety for a "folk-oriented rock 'n' roll singer." He answered the ad, auditioned for "The Monkees" and suddenly has found himself with a steady job.

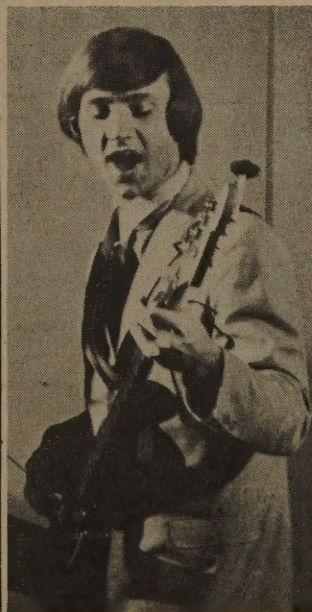
PETER TORK

Peter Tork, who recites English poetry at the drop of a sonnet, is a guitar player who tried his very best to become an English professor. On two traumatic occasions, he enrolled in college with this highly respectable goal in mind, and twice the dean informed him that his pursuit of a pedagogue's life was not quite successful. So the Connecticut boy took his guitar and set out to seek his fortune as an itinerant minstrel.

Born in Washington, D.C., Peter and his family soon moved to Connecticut where his father is an associate professor of economics at the University of Connecticut. From childhood, the freckled, reddish-haired Peter had been singing and playing ukelele, guitar and five-string banjo. Folk singers were his idols, but teaching was in the family tradition.

When Peter's first try at college (Carleton College in Minnesota) failed, he returned to New England and worked for fourteen months in a thread mill. His second try was equally ill-fated and he decided, in self-defense, to select another line of work.

In Greenwich Village, Peter became a folk singer in a "pass-the-hat house," later graduating to a steady job as one of the accompanists for the Phoenix Singers, with whom he toured for six months. California was his next goal and within two months of his arrival, he was selected for a starring role in "The Monkees". In addition to his skill with stringed instruments, Peter plays piano, bass, recorder and French horn. □



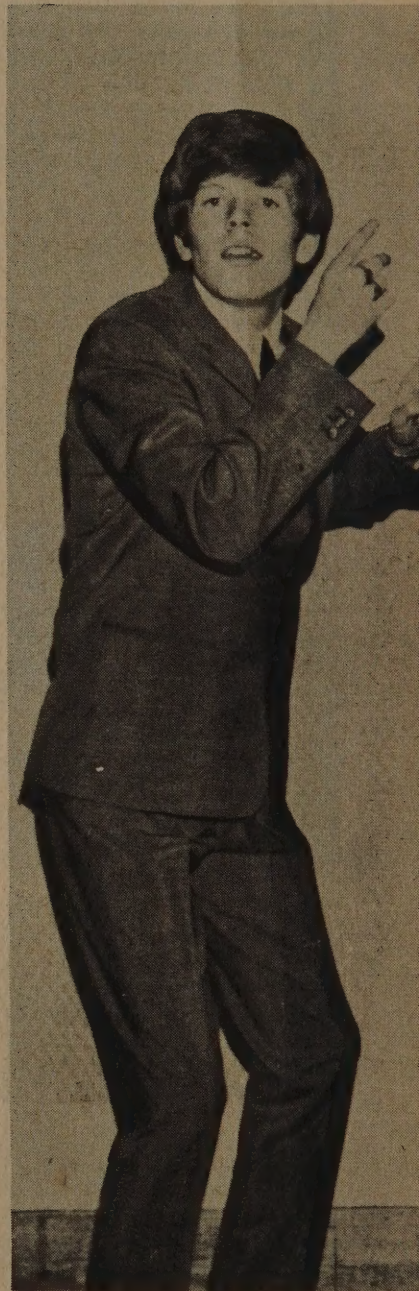
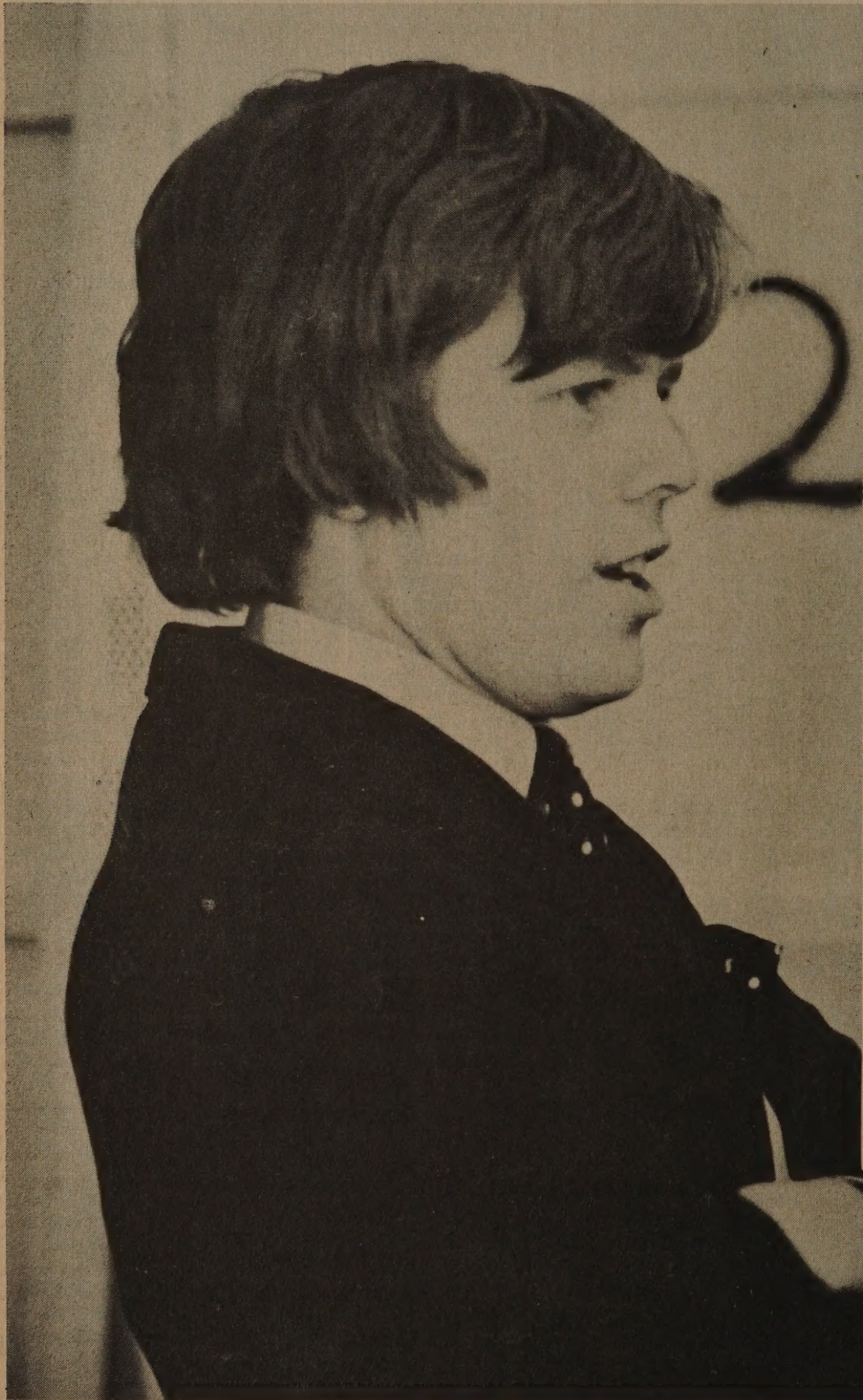
MICKY DOLENZ

Micky is the singer-drummer with a penchant for making terrible faces, doing dreadful imitations and generally bouncing around with noisy verve.

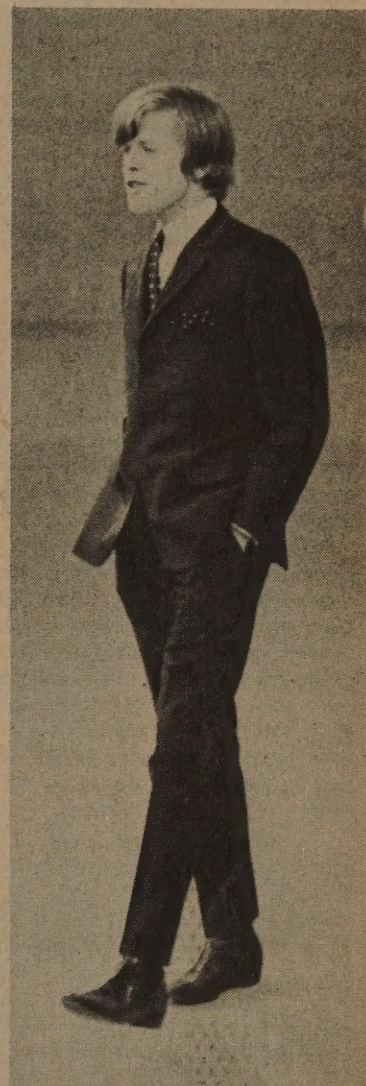
The son of actor George Dolenz (best-remembered for a series of productions in which he starred as "The Count of Monte Cristo"), Micky came naturally to the acting profession. He was ten when he began his three-year stint as the star of "Circus Boy", and once into his teens began to expand his professional abilities by learning to play the guitar and sing. Playing drums is a new tack for the versatile young performer, one acquired specifically for his role on "The Monkees". In addition, he has played dramatic roles on such TV shows as "Mr. Novak," "Peyton Place" and "Playhouse 90".

Wise in the ways of show business, Micky enrolled following high school graduation in Los Angeles Trade and Technical College for the study of architectural drafting. Although nicely launched on a career as a performer, his college studies were undertaken, he says, with the knowledge that "if you're smart, you don't put all your eggs in one basket."

ANOTHER SIDE OF



PETER NOONE



The other evening I was drinking with a millionaire. Not in the Hilton or a nightclub, but in a sleazy pub in the heart of London's dockland at Wapping. But then, an evening with Herman can end anywhere at any time.

There was the time when I met him in Manchester and six hours later we were in Dublin, or the occasion when we were both wandering round a deserted TV studio in Birmingham at six o'clock in the morning.

There was the night we covered the Paris nightclub scene, and another time we listened to the Salvation Army band in a Liverpool wine shop.

Peter Noone, singer, actor, company director and businessman, is at home

anywhere. He is as much at ease dining at the Ritz as he is playing darts with a group of dockers.

Onstage he is Herman, the happy-go-lucky, little pop singer.

Away from the footlights he is Peter Noone, worrying about the business of signing contracts, appearing in films and making records.

The first thing he turns to when he picks up a newspaper is the City page.

Although his recording sessions are relaxed, they are treated seriously. I visited the studios when "This Door Swings Both Ways" was being cut.

Peter was on the studio floor when I arrived, and Hermits Keith and Karl stood at a mike about six feet from

him. Producer Mickie Most sat with his engineer at a massive control panel, watching the group through the glass partition.

A red light flashed and the opening bars of the song filtered through on two enormous speakers. Co-manager of the group, Harvey Lisberg listened critically.

The first take was good - but not quite right-and so it began again. After about six or seven runs Mickie seemed satisfied.

"For the next two or three weeks I'll worry," Herman told me after the session. "I won't be happy until it's in the chart and even then I'll still worry about whether it goes up or down."

A long time ago Peter told me how much he worried about the British

{Continued from last page}

market. What he really wanted was another No. 1 hit here.

He still feels exactly the same way, but realizes that while other groups get to the top of the charts, his discs appeal to a wider range of record-buyers.

In fact, most people who come up to him and ask for an autograph are not teenagers but 30-year-olds and upwards.

Peter Noone also worries about the future. He would hate ever to be a failure but feels that if he did ever lose his money, he would still be able to make a good living at something or other.

When he was seven, he was running his own window-cleaning business. "I would find the houses that wanted their windows cleaned and then get some of my mates to clean them.

"The customers paid me and I paid the workers - naturally, I took a percentage."

The window-cleaning business folded when his men went on strike for more money. He then turned his hand to running a football sweep, but that career came to an end when Mr. Noone Senior found out about it.

Peter talks a lot about his schooldays at St. Bede's in Manchester where he was nicknamed Noddy. "The teachers always used to think I was responsible for any trouble in class and when they asked me if I was guilty, I just nodded.

"I was nodding my head so much that I was christened Noddy."

While still at school, he was playing with a variety of groups in the Man-



chester and Liverpool areas. Many of the dances he played at were rough affairs, but Mr. Noone's motto has always been "Better To Run Than Fight."

On one occasion when he was on stage, a fight broke out in the hall just in front of the group. "There was a crowd standing round just in front of me and I spotted the bloke who started it all.

"I was so mad at him I took a leap from the stage into the crowd. But unfortunately, just as my feet left the stage, the crowd parted and I landed flat on my face on the floor.

"I was so upset I went round the corner and had a cry."

In those days the group had to carry all their gear simply because they could not afford a van or a taxi.

Now, just three years later, Herman's Hermits all have cars. Although Peter does not drive - he travels by train usually - he has two cars at home in Liverpool.

Recently the group toured America for which, it is reported, they earned one million dollars, and just before they left, they signed a firm contract which also guarantees another million. □

Herman's Hermits CONTEST WINNERS

The lucky first prize winner in our recent Herman's Hermits contest is;

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★
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Mary Mills
9901 South Lowe Avenue
Chicago, Illinois 60628

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★
Pattie Ann McGinley
Rural Route # 2
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★
Cathy Thomas
22452 Monterey
Trenton, Michigan

★
Cherie Stillwell
44 North Jackson Ave.
Apt 1-E
San Jose, Calif. 95116

Linda Ellett
N5724 Forest Blvd.
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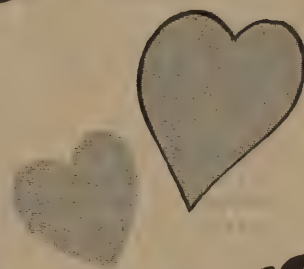
The correct answer is that everyone is playing the wrong instrument except Karl. Herman plays tambourine. Lek plays guitar. Keith plays guitar. Barry plays drums.



Love



Love



Love

*The Beatles are pretty,
The Stones are true,
Bob Dylan is witty—
But LOVE is you.*

Modern Rock and Roll begins with the Beatles. And, from their beginning, the Beatles' public role has been that of the tolerated rebel. Their music also has this feel: everything is impeccable, irascible, tastefully outrageous. They are fresh and free, but always correct. Like runaway choir boys.

The Rolling Stones differ: their style is raw and direct. They have the look

{Continued on next page}

***** Love Love Love

{Continued from last page}

of temporarily corralled mustangs, their incitement to involvement is of a voltage which hurts and stirs. The Stones lay it down, stone-cold, on the very tips of your nerve endings.

Dylan advances on both of these styles. Adding a lyric content like shovelled diamonds, he specializes in virtuosity, quick jabs and head blows.

LOVE — their social and psychic news penetrate too effectively. Their musicianship is both adept and adventurous, their driving honesty softened by compassion, their intention clear and exuberant.

They are a mixture of massive distinctions as individuals. Each one entered LOVE with something else: five diverse tales which somehow tell one story...

ARTHUR LEE: Lead vocalist and group leader. Twenty-one years old, born in Memphis, Tennessee; came to Los Angeles at 6; plays drums, piano, accordion, harmonica, organ, guitar. Has written words and music all his awake life; led a recording group at 17, and has never formally studied music and never would: "I don't want to be brain-washed, don't want to limit myself to any one instrument or style. I like Coltrane because he plays free music." Arthur, dressing boldly and bizarrely, gregarious and glib, humorous and quick. Arthur relies on his impulses and writes and plays from immediate emotional whim. Ask him to explain what he's doing or to paraphrase a lyric he's written and he'll just typically shrug. His ambition? Never to be labelled—no matter with what amount of praise.

JOHNNY ECHOLS: Lead guitarist. Like Arthur: 21, born in Memphis, raised in L.A., music always. But, studied at the L.A. Conservatory of Music and at East L.A. City College. At one time, Ornette Coleman lived next door to Johnny; the jazz guru brought about a musical revolution in his disciple and Johnny went into jazz. Johnny is a serious musician, a deeply reflective person. His major influences have been Charlie Parker, Monk and Coltrane, all musicians who have gone digging into the microcosm of music with intelligence and taste.

BRYAN MACLEAN: Rhythm guitarist and vocalist. 19 years old, born and

raised in L.A., no musical education but much practical learning. Has played guitar only 1½ years, mostly folk blues. He is a graphic artist of astute discipline and sensitivity, a fact at odds with his brusque personality. Bryan combines the innocence of a Blake with the intellect of a Mozart. He has lived little, but knows much. He is mostly silent and speaks only in staccato phrases which are worth listening to.

KENNETH FORSSI: 23 years old, has played electric bass for 2½ years. Born in Cleveland, lived there and in Florida before coming to L.A. Has no musical schooling, but studied art before turning to the world of sound. Kenny is quiet in the same way as Johnny, the silence of contemplation. Although neither is as open as Arthur, all share a charming affability and ease. Kenny is very much like the kid next door, except for his unerring sophisticated taste and style. Kenny is powered by a restlessness, a continual quest for excellence in all things. He dresses with care and precision, lives among elegant objects and carefully considers the quality of what he does. He is a deliberate person, reaching towards classic simplicity.

ALBAN "SNOOPY" PFISTERER: "Snoopy" was born in Switzerland, the son of an architect in the Foreign Service; he is 19 years old. "Snoopy's" background takes in Maryland, Costa Rica, Washington, Central America; he was a student of classical music for most of his life before leaving it for the drums at 17. "Snoopy" is the least verbal of the group. Like Bryan and Johnny, an intellectual who has turned thoughts into direct action.

LOVE came together at the Brave New World, an L.A. coffeehouse in April of 1965. They were immediately accepted as an underground group by fellow musicians and the critical teenagers of Hollywood. They cut their first album for ELEKTRA (EKL-4001/EKS-74001) in early 1966; a single, *Little Red Book*, was pulled from the tapes and jumped high onto the national charts. They played at Bido Lito's, a small club in Hollywood, and attracted larger audiences—still primarily listeners of taste and integrity. They had already changed the sound of their group by the time *Little Red Book* was released. Un-

willing to rest on anything but musical growth, they took their select audience along with them.

They appeared on the stage of the Hullabaloo in May of 1966 and, for the first time, a large cross-section of average teenagers saw and heard them. They packed the immense club with enthusiastic newcomers to their sound, and came away accepted by a large general audience, the final judge of any group's success.

Their music is sharp and mellow by turns, but always immediately compelling with its rich blend of technical prowess and emotional involvement. Arthur sings like a whip, snapping off his phrases with a magnetic intensity, his intonation turning on the melody with the force of a Maserati. Johnny frowns at his guitar, slowly wanders around the stage, lost in the flow of sound and where it can go. Bryan stares vacantly out into the audience, his body rhythmically bending on his chords. Kenny carefully works out the possibilities of his bass line and neatly folds them into the total sound. "Snoopy," now resolute, strikes definitively at his drums, his shyness forsaken and his strength unleashed. The stage lighting is dim and they seem to glow from within. Their time has come and they radiate their intention to every corner of the room.

The lyrics speak of personal experiences so honest and pure that they reach the basic self of all who listen. The music is a masterful merger of each background, each motivation and method, a synthesis whose original result is all but overpowering.

"We play the folk music of this day," Bryan says. "We are singing what's around us." The sound is free of any one influence or ancestry. You cannot place what you hear, you can only hear it and feel that where it belongs is ineffable but right. Their presentations are usually brutal, a persistent thrust at your senses, an assault on your placid aspects.

Why did they choose LOVE for their name? "It's a big word," Arthur said. "It's the best part of life," Bryan added. "It means love," Johnny shrugged. "All that love means is what LOVE is." □

•LOVE IS A HURTIN' THING

(As recorded by Lou Rawls/Capitol)

**BEN RALEIGH
DAVE LINDEN**

For every little kiss there's a little
teardrop

For every single thrill
There's another heartache
The road is rough
The goin' gets tough
Yes, love is a hurtin' thing
Love is a hurtin' thing.

When love brings so much joy
Why must it bring such pain
Guess it's a mystery
That nobody can explain
Maybe I'm a fool to keep on loving you
'Cause there may come a time
You'll break my heart in two
But I want you so
Want you though I know that love is
a hurtin' thing, oh.

When you're in my arms
I feel I'm on a throne
But when we're apart
I walk the streets alone
One day happiness, next day
loneliness
Oh love is a hurtin' thing
Yes, love is a hurtin' thing.

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•CHANGES

(As recorded by Crispian St. Peters/
Jamie)

PHILOCHS

Sit by my side
Come as close as the air
Share in a memory of gray
And wander in my words and dream
about the pictures that I play of
changes.

Green leaves of summer turn red in
the fall
To brown and to yellow they fade
And then they have to die
Trapped within the circle time parade of
changes.

Scenes of my young years where warm
in my mind
Visions of shadows that shine
Till one day I returned and found they
were victims of the vines of changes
The world spinning madly
It drifts in the dark
Swings to a hollow of haze
A race around the stars
And a journey through the universe
ablaze with changes.

Moments of magic will glow in the
night
All fears of the forest are gone
But when the morning breaks they're
swept away by golden drops of dawn,
of changes.

Passions will park to a strange melody
As fires will sometimes burn cold
Like pedals in the wind we're puppets
to the silver strings of souls, of changes.

Your tears will be trembling
Now we're somewhere else
One last cup of wine we will pour
I'll kiss you one more time
And leave you on the rolling river shore
of changes, (Repeat 1st verse).

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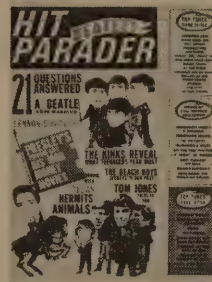


APRIL, 1966

"HP Horoscope": What's in
Elvis Presley's future???

Giant Photo Spread...
"Bond, Barry & Babes"

Keith Richards, John Sebastian,
Yardbirds discuss "new sounds"

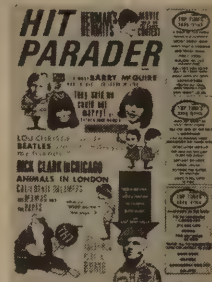


MAY, 1966

The Kinks reveal what
teenagers fear most

Secrets in the
Beach Boys' past

The Beatles answer "21
Ridiculous Questions"

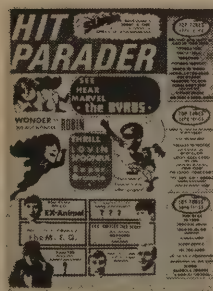


JUNE, 1966

Movie Photo Story:
Herman in "Hold On"

Strange but true happenings;
Lou Christie, Barry McGuire

Dick Clark, Barry Sadler,
Animals, Byrds, Fortunes

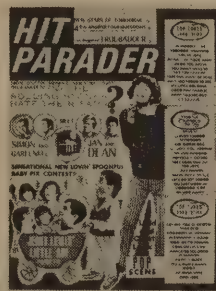


JULY, 1966

The Lovin' Spoonful
vs. Super Groupie

Exclusive Interview:
"The Byrds Talk Sound"

Sonny & Cher, Kinks,
Jay & the Americans



AUGUST, 1966

Do the Rolling Stones
hate their fans?

Special: Jerry Lewis'
Little Boy

Simon & Garfunkel, Turtles,
Jan & Dean

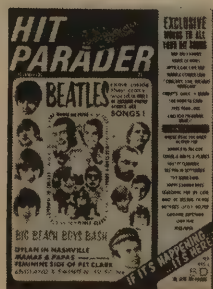


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How John Sebastian
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BEATLE DREAMS

[PART I]

by Alan Smith



These photos show what George and Ringo dream about. Left, George thinks Ringo is out to get him. Right, Ringo always dreams of being a Spanish dancer.

GEORGE HARRISON

Fear of flying is an obsession with the Beatles. They all dream of air disasters in one way or another...and George dreams of them the most, it seems. But in George's case they aren't as morbid as you might think.

He told me: "One dream that really sticks in my mind is where an aeroplane came zoomin' down and crashed in front of me. Your readers might have guessed that 'cos I don't like flyin'!

"Anyway, the plane crashed with a big explosion, and all the fuel flew through the air for miles away. I jumped away and lay flat on the ground to protect myself, but all this fuel was aflame and it landed on my legs."

He had started to speak quickly, reliving the event, moment by moment. I must have looked horrified at his grisly description because he looked up and grinned: "It was all funny, though. Me legs were burnin' but they weren't like hurtin'!

"I was sort of shouting: 'Ooh, ooh, ouch! and things, jumpin' about all over the place like I'd sat down on a hot stove.

"All the hurs on me legs were burned off and me trouser legs were in tatters.

"But don't ask me how it all ended. I think I woke up after that - 'cos I was feeling a bit warm, naturally."

He walked across the room and poured himself a Coke, allowing it to trickle coolly over the chunk of ice that bobbed up and down in the glass.

"Me dreams are usually a bit mad, y'know, and I also think a lot about people I know in real life.

"While I'm having a dream, all these people are passing through the story, or just standing by, watching.

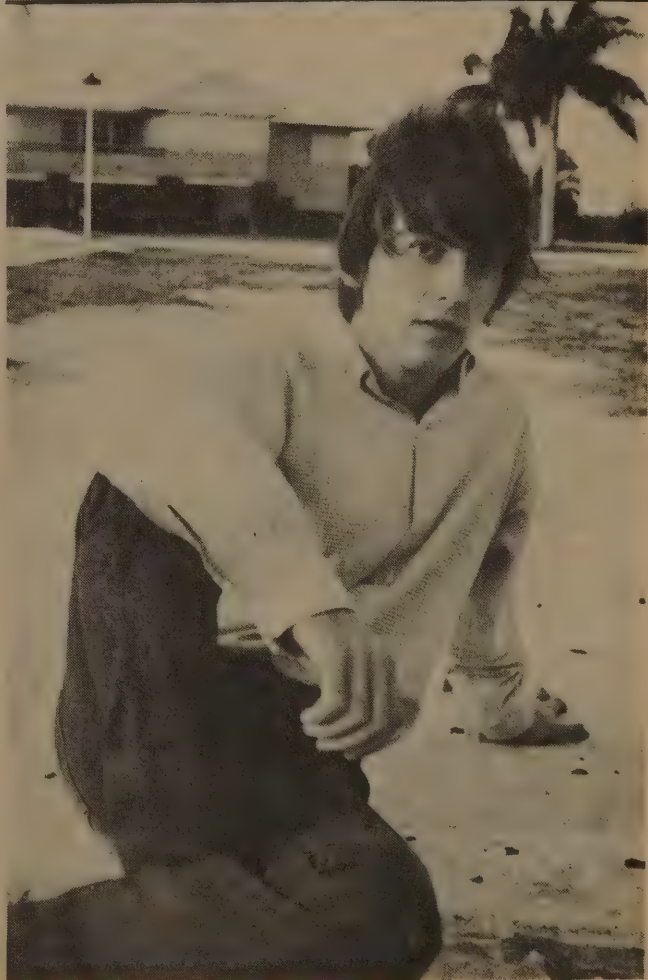
"I dream about weird things, like houses with distorting mirrors in them. Or people walkin' around with pan-lids on top of their heads. Don't ask me why. It's all a bit funny.

"Another funny thing is, I dream about holidays a lot, like Paul. I'm always recollecting the times when me mum and me dad and I would go camping. That's always good for a laugh!

"Ere, camping works out quite cheap, y'know. The cost is next-door to nothing, specially if you're a hitch-hiker. I remember Paul and I once lasted about three weeks on two pounds, ten shillings (seven dollars) sleepin' in fields and things. That's for real - 'onest! More people wanna try it."

I asked him if most of his dreams were the laugh-and-be-happy kind, and he roared out laughing at the thought.

"Well," he said as he held on to his drink, slurping it around in the glass, ".....you could say some are comedies - and some are thrillers!"



BEATLE DREAMS

[PART I]

RINGO STARR

Ringo Starr creased his face into a smile and sat slumped in an armchair, fingering the rings on his fingers as he stared intently at the flickering screen. "Get Smart" was on telly again.

Next to westerns, "Get Smart" is probably Ringo's favorite television program. He is "uninterruptable" when it is on. He squats like the little yellow god of Katmandu, almost immobile, apart from the occasional movement as he lifts another glass of coke to his lips.

On this particular evening I had called on him just as the program was about to end, and within minutes he was his old personable self again, as we sat talking in front of a glowing fire.

"I luv that show," he laughed. "He's always in a dream, that bloke, but everythin' seems to work out fine in the end."

Chatting about the dozy, dreamy Maxwell Smart in the show got us on to the subject of sleep-dreams, which Ringo seems to have every time his head hits a pillow. The only thing is, there are so many he has trouble remembering them.

He told me: "They used to be real vivid when I was little...well, not little, you know-about 2ft. 9in.

"I used to have one where I was always running along this big cliff and when I got to the end, I used to dive off into the river! It was a fantastic jump.

"I can't swim, you see," (he started laughing), "and it was terrifyin'. I never hit the bottom, though. They say that if you hit the bottom, you're dead mate. Still, I wouldn't know about that. Who's down there to tell you?

"I also used to have this eerie dream about bein' chased by a lion in my grandmother's house. I ask y', I mean, it's not as if me grandmother kept lions. Not after the war anyway.

"Still, you know that old fallacy about 'if you keep still, it won't touch you?' Well, I used to sort of lay quiet in one of the rooms, and the lion would walk past me and keep following me round the house.

"I don't know what it all means, mind you, but me mind must have been in a right turmoil. I'll have to get analyzed about it one day."

He laughed embarrassedly. "I 'ad a dream the other day, though, that was the weirdest ever. It was about a canary - only it had spider's legs. It was a colored, yellow canary, only it had spider's legs. Work that one out!

"I often dream about ordinary, everyday things - goin' out, walkin' round the garden, 'avin' a meal and so on. But it's weird ones that make me think. I also dream in color,





and about the films I show on my projector at home.

"I had a movie the other day, 'Lost City Of Atlantis,' and it's kept me going on dreams for the past week."

Whatever subconscious thoughts begin to stir once Ringo falls asleep, few of them can have been brought on by exotic foods at supper time. He hates anything spicy, and he even has an aversion to plain onions.

He told me: "Whatever it is, I dream a lot. I don't remember them so much as I used to, but they're still there."

"One thing that doesn't normally come to me when I sleep is anything to do with my work. I don't think I've ever had a dream about the curtain droppin' on me or the sticks flyin' out of me hands in the middle of a number."

"Those kind of things happen in real life. There's no need to dream about them." □



(Next month we'll look into the dreams of John Lennon and Paul McCartney).

FLASH! HOT LINE!

John Lennon Goes It Alone

In September John Lennon bid the other Beatles "goodbye" for two months to embark on one of the most exciting ventures of his career — portraying a major role in a film about the second world war.

It is, however, emphasized that the Beatles are NOT splitting — John will rejoin Paul, George and Ringo in November for their usual pre-Christmas recording sessions, and the foursome embark on their third film as a group in January.

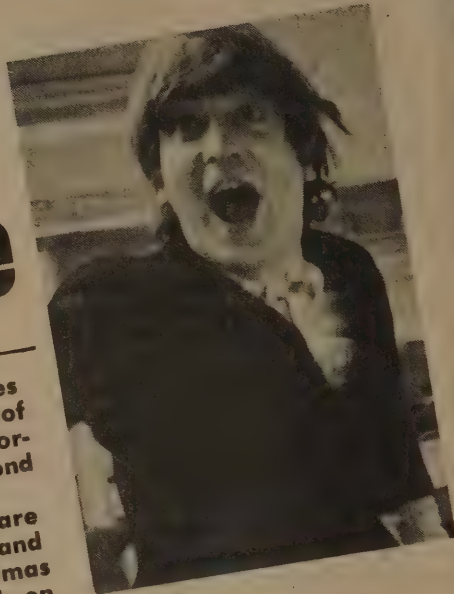
The Lennon film went into production in Germany at the end of August and within a few days after the Beatles' return from their American tour at the beginning of September, John left for Germany — the picture is being made entirely on location there and in Spain.

The film is called "How I Won The War" and is being directed by Dick Lester, who worked with the Beatles on "Help!" and "A Hard Day's Night." It was at Lester's invitation that John agreed to take the part.

He plays a soldier in a platoon of eight. His fellow soldiers include Donald Pleasence, Jack McGraw and Roy Kinnear (who was in "Help!") Michael Crawford is cast as their commanding officer. The picture is a comedy and there is no musical content. The other Beatles are not involved in any way.

Dick Lester said: "I think John has great potential as an actor. We became quite close working together on the Beatle pictures and I think this will enable us to help each other on this one." He added that John would be required for "about two months — but one can never be certain."

"How I Won The War," which is being made in color, will be released by United Artists about next May — some time before the third Beatles film which is again being produced by Walter Shenson (Dick Lester is unlikely to be available to direct) also for United Artists distribution. □





by Valerie Wilmer

.. Trend · Setters..



Way over there on the left, Cathy looks at you and interviews London hairdresser, Vidal Sassoon. All these other photos show girls in Mod fashions.

When a twenty-year-old dolly from London Town arrived in New York last year to look at the fashions and lend an ear to the latest sounds, she wore her skirt down to her ankles, a coat of matching length and a pair of high-buckled 'granny' shoes.

"They probably thought I was a lunatic!" laughed Cathy McGowan, recalling her visit. "CBS television was supposed to meet me at the airport and I was the last one left sitting in the lounge. In the end the man came up to me and said 'you're not Cathy McGowan, are you?' praying and hoping, I suppose, that I was going to say no! They must have thought somebody like Brigitte Bardot was going to arrive."

Cathy, now 22, ranks as London's leading trend-setter when it comes to what to wear, what to say and what records to buy. She comperes the number one pop programme, 'Ready, Steady - Go!' and last year she walked off with the Ivor Novello Award for Leading Female TV Personality. She is slight of build and wears the simplest of clothes, most of which she designs and makes herself, cares little for jewelry or perfume and only makes-up her eyes. She claims she lacks confidence and is in many ways the antithesis of the glamorous world she represents, yet her words carry weight wherever she goes.

In London, Cathy's advice is continually sought by dress and shoe manufacturers, not to mention the cosmetics firms, but in New York it was a different story. Americans who came across the Mod Miss immediately wanted to take her in hand. "The man who met me at the airport said 'we'll get you fixed up tomorrow, don't worry.'"

Cathy, who wears her brown hair long with a hole cut in it to look through, peered out from under her fringe and continued. "So they took me to a hair-

dressers and a beauty parlour where there was a terrible row. They thought I'd look good with curly hair and 'fluffy bangs' - that was the expression! And make-up! But I won in the end and I came out like this." (This, being the flawless-complexioned McGowan, whose long, sweeping hair always falls immaculately into place.)

"I'll tell you what I don't like about American fashions," she said. "It's that kind of look that's got big, flared skirts - a kind of college-girl look, is it? Probably people will go berserk and think I've got it all wrong because when I came back from America and said that I didn't like what they were wearing, I had thousands of letters from angry Americans saying that I obviously hadn't been to the right places. I'm not saying that all of them dress badly, but as a whole they don't seem to have changed since the 1950s."

"And they love a bit of glitter, don't they? When you go to the hairdressers... I mean nobody in England has their hair tinted pink or blue. But there it's as common as somebody going for an auburn rinse here. I stayed at the Americana Hotel and it was like as if a box of fake jewelry had been spilt from the sky onto everyone eating there and had just literally landed on them. Talking about let's add a bit more for fun! They'd got earrings and a necklace and a bracelet and another ring - the whole lot. There was not such a thing as wearing just one piece. They wore as much as they could get their hands on and a bit more for luck!"

Cathy's first job was as a secretary on a woman's magazine but she was soon writing a pop music column about the kind of singers she liked, little dreaming that she would soon be daily rubbing shoulders with the chart-toppers.



"They'd never heard of the young people I used to write about," recalled Cathy. "They were so old-fashioned that they were aiming at readers who only knew about people like Pat Boone."

Two and a half years ago she found herself working for RSG! as a programme advisor. After a couple of weeks in the office, she showed a flair for young ideas and was allowed to do an interview on camera. It's been all stations 'go' from then on. Her particular favorites to have on the programme are the Rolling Stones because, she says, "It's much more exciting. You have thousands of people outside the studio and there's a great atmosphere inside because everybody wants to see them. And I love the Beatles and Tom Jones. He looks great. Gene Pitney, the Lovin' Spoonful, the Beach Boys, Cilla Black and Dusty Springfield - they're all very good."

Almost single-handedly, Cathy has been responsible for introducing a veritable avalanche of novel 'in' words into the pop vocabulary. Even if expressions like 'fab', 'super' and 'switched-on' didn't exactly originate at her fingertips, she has at least made them accessible to young people who are always on the lookout for new and unconventional ways of expressing their feelings. Generally speaking, these words are 'rave' adjectives, expressing

(Continued on page 44)

"Our Home is

In the beginning we debuted on a very small independent label called Ember Records in England which was being handled by John Barry, who writes all the James Bond movie music. John discovered us singing in a bar one night. He convinced the A&R department at Ember that he could make us go, because he'd seen it happen in America, as it often happens. But back then in England it was impossible, which he should have foreseen, because it was all monopolized and there were no pirate radio stations and there was no chance for a small independent producer to get in with a record.

So what happened was nobody got to hear "Yesterday's Gone" or buy it. There was no distribution. The only chance we ever got was in America. We were under very tight contract for two years. So we had little option but to come over here. In the end we bought our way out of Ember to go with Columbia. It cost a fortune. But we only managed that by borrowing the money from Columbia first. That explains why we're in America instead of in England. Actually, it snowballed - we got bigger here and smaller there.

The musicians' union here is pressuring me to become an American citizen. It seems they won't have anything but full-blooded Americans in their union. So we're just sort of guests of the great American people.

We just bought a home in Los Angeles on two acres of land. It has an orange grove and two separate houses.

There's a place in England that almost compares well with this the southwesterly tip of the British Isles. It's very close to the Gulf Stream, which brings warm water across the Atlantic. But otherwise, it's pretty cold. That's the only place in Britain where you'll find palm trees. But it's so cut off from everything, you couldn't live there.

The good thing about living in Los Angeles is that we're on top of all the business things. Jeremy also has a house about 500 yards from ours. It's sort of a Polynesian place with palm trees. It's pretty wild. And he has two parrots next door to him which screech all the time. I'm convinced that he's really Robinson Crusoe when I go over there.

Our new song, "Distant Shores," was written by James William Guercio, who is our bass player, sidekick, and general sort of aide-de-camp. He is also the ultimate in marvelousness. We have also signed him up as our songwriter. He lives in the other house on my property which is very useful because it's sort of tucked in the trees and he writes songs. We've got him on a recording basis as well, so you might as well say we've sewn him up. We did that just in case he can sing. At



AMERICA "



the moment, he's very valuable because the kids love him and we get a lot of mail on him.

I did the arrangement on "Distant Shores," in fact, on all of our songs. The reason being I was trained from the age of eight in music theory and all that sort of stuff. When Jeremy and I started, I was working at that very job for music publishers.

I must admit the arrangements back then were pretty deary. But now that's the thing I enjoy the most. It's so great. It's probably the greatest thing in the world to sit back and listen to an orchestra plunge into the score. Well, you never actually sit back. Then you can hear all the mistakes that you've made in the original. Usually a lot, in my case. I always leave sharps and flats out. I'm very bad at that.

I was sort of scared doing "Distant Shores" as a single because it's so soft and pretty. Not much like that on the charts now. Actually, we get a lot of mail asking why don't

you sing those lovely songs you used to sing. The letters gave us the courage to put it out. We did the song on John Davidson's show and when he first heard it, he said it's a bit monotonous. But after he heard it a few times, he said it was a gas. It got to him in the end.

It got on Cash Box at "68" for the first time. The only thing that beat us was that marvelous record by Napoleon, "They're Coming To Take Me Away." First time in at 20. Wow-wee! It's frightening. For someone like us who have been absent from the hit parade for over a year, it's quite a relief. But we haven't exactly been knocking our brains out to get back on.

We've been more in the theatrical end. We've been very involved in a TV series. We had our first flop with "Laredo" and now we're on our second try. They tell me you get three chances. 1 down and 2 to go. □

Yardbirds Fact Sheet



Real and pro. name:	Keith Relf	Jeff Beck	Chris Dreja	Jim McCarty
Birthdate:	22 March, 1943	24 June, 1944	11 November, 1945	25 July, 1943
Birthplace:	Richmond	Wallington, Surrey	Kingston, Surrey	Liverpool
Personal points:	5 ft. 8 in.; 9 1/2 stone; blue eyes; fair hair	5 ft. 9 1/2 in.; 10 stone, 5 lbs.; blue-grey eyes; dark hair.	6 ft., 11 1/2 stone; blue eyes; fair hair.	5 ft. 10 in., 10 stone; green eyes; dark brown hair
Brothers'/sisters' names:	Jane	Annetta	Nicki and Stefan	-----
Present home:	Sunbury	Croydon, Surrey	Surbiton	West Molesey
Function in group:	vocals, harmonica, autohorn, bongos	Lead guitar	Rhythm guitar	Drummer
Where educated:	Richmond, Leatherhead, Kingston School of Art	Sutton East, Wimbledon Art School	Grand Ave. Primary Hollyfield Art College	Hampton Grammar School
Musical education:	Self-taught	Two years piano lessons but I didn't listen	Self-taught	One drumming lesson
Age entered show business:	18	18	15	19

First professional appearance:	Crawdaddy Club	Tunbridge Wells (age 18)	Crawdaddy, Richmond, Sept., 1963	Crawdaddy club
Biggest break in career:	"For Your Love" - # 1	Joining Yardbirds	Being a Yardbird	None as yet
Biggest influence on career:	Self and crowd of thinkers I knew	Myself	Yardbirds, Cyril Davies	Yardbirds
Former Occupations:	Various, finally antique restoration	Painter, car sprayer	Art student	Stockbrokers' clerk
Hobbies:	Open air activities	Cars	Art, reading, driving	Driving, tenpin bowling, horse-riding
Favorite color:	Blue	Metallic maroon	Green, blue, red, black, white	Midnight blue, green
Favorite food:	Spicy goulashes, curries	Curry, spaghetti	Omelettes	Rhubarb Crumble
Favorite drink:	Concentrated orange juice, bitter	Water, milk	Coca-cola	Bacardi and Coke (I'm afraid to say)
Favorite clothes:	Wear almost anything	Material type	Lightweight Ivy League	Sports shirts, polo neck jumpers, levi jeans
Favorite singer:	Father Joseph of the 25th Dylan Order of Trappist Monks	Elva Miller	-----	Barbara Streisand, Dionne Warwick
Favorite bands/instrumentalists:	All bands, all types, anybody who makes music	B.B. King, Buddy Guy, Les Paul, Joe Loss, Victor Silvester	Freddie King	B.B. King, Booker T., Jeff Beck, Impressions
Favorite composers:	Bacharach, Bob Lind	Hal David, R. Knight	Bacharach, Lennon-McCartney	Bacharach, McCartney, Curtis, Mayfield
Favorite groups:	Stones, London Philharmonic and all in between	Who, Spencer	Earl Leif's Jug Band	Modern Jazz Quartet
Car:	Got the use of a Volkswagen	Stingray	Yes	Consul convertible
Miscellaneous likes:	Genuine people, getting looned on stage with the music, being alone	Sunny weather, spraying cars	Successful shows, early nights	Sunshine, night driving, girls with long black hair
Miscellaneous dislikes:	Phonies, i.e., in-crowders, people who pretend to play harmonica	Playing to an audience that does not dig us	Bad shows, running out of time, living by the clock, etc.	The cold, boiled eggs cooked hard, big spiders, asthma
Most thrilling experience:	Seeing crowd's reaction Richmond Jazz Festival	Playing on the Beatles show in Paris	-----	Working with Beatles and flying
Tastes in music:	All types	Good. B.B. King Band, Beach Boys, Four Seasons	More sophisticated type of R.B. Jazz, organ jazz	Anything good ranging from the Planets Suite to rock and roll
Pets:	None	Stingray	-----	Scottie dog, black cat
Personal ambition:	To be successful in all I do and gain respect.	To try and get people to understand our kind of music	To gain security in this business to further my art career later	To settle down and live a happy comfortable existence.

A NEW BIRD In the YARD

By Keith Altham



"I want to contribute a great deal more to the Yardbirds than just stand there looking glum. Just because you play bass does not mean you have no presence. Look at Bill Wyman in the Stones – he wears all that strange gear on stage and stands there doing nothing, but he does it better than anyone else!"

The speaker is Jimmy Page, the session musician who has taken up the Yardbirds' bass, although he is widely recognized as one of the finest guitarists on the popular music scene in Britain.

"Chris Dreja is learning the bass at the moment," said Jimmy, "and it seems likely that I will take over on guitar at a later date."

Most artists seem to leave groups and go into record production for themselves, but Jimmy has worked the trick in reverse. Was he not getting more satisfaction out of his session work?

"I was drying up as a guitarist," said Jimmy. "I played a lot of rhythm guitar, which was very dull and left me no time to practice. Most of the musicians I know think I did the right thing in joining the Yardbirds."

"I wrote a few songs to which Jackie De Shannon put words, and sure, I produced records, but take a look around – who hasn't produced a record?"

Jimmy has had previous experience with a group when he played for Neil Christian while he was still at school.

"I was only fourteen then," recalled Jimmy, "and Neil was...older! I chucked it in because of the terrible conditions and travelling rough."

"With the Yardbirds we travel in a Chevrolet, and the instruments follow behind in a van. If we have a date like the one in Blackpool at the weekend, we fly – that's not a hardship."

Initially, the Yardbirds thought of Jimmy to replace Sam because of his long-standing friendship with guitarist Jeff Beck.

"Jeff and I have known one another since school days, when he tried to sell me a guitar he had made," said Jimmy. "I was delighted when the offer was made to join the group."

"The Yardbirds have begun something with their new sounds and unusual techniques which is by no means over, and I would like to contribute and help develop their ideas."

Jimmy has worked on sessions for both the Kinks and the Who, but he became bored with doing work which the groups themselves could have performed. He is happy to be working with his friend Jeff, and genuinely enthusiastic about the future with the Yardbirds.

One thing is certain, and that is with Jeff and Jimmy in the same group the Yardbirds have, with the exception of Eric Clapton (himself an ex-Yardbird), the two most creative guitarists around the group scene today.

One wonders, though, how Jimmy Page will feel in, say, one year's time, when the pressures and tensions of working in a frantically busy group have really gotten to work. □



Luxuries that only big money can buy...instant recognition which often borders on actual worship...doing what you like to do more than anything else in the world...money, fame and satisfaction...**THIS IS THE MEANING OF STARDOM!** But how does the kid with stardust on his tail ever reach this pot of gold? What if his bag is dancing...or talking? How about the would-be actors and musicians? Stars are shining in many fields, from singing to skating...but **HOW** do they happen?

Since the whole world of entertainment is **HIT PARADER's** scene, we wanted to know. First, we looked around for the right person to dig out the facts. We weren't interested in generalities - we wanted names, figures, **INSIDE FACTS**. We found the right gal for the job, Helen Rosenbaum, editor, writer, researcher and radio panelist.

Then we picked the assignments and started the ball rolling. Now, after nearly six months of hard work, **HIT PARADER** presents the first in a series of reports...

THE MANY STEPS TO Stardom

"Hi there, all you groovy cats out there in radioville. Dig me, baby. This is Peter Personality on Station BLAB, bringing you the best in platter, patter, chatter, news and views. Our first record of the evening, 'Bathtub Blues,' is dedicated to Betty, Mary, Tina, Joey, Little Butch and the 'in' crowd on 12th Street.

"Use Fluffy Flakes," purrs Peter. "For tantalizing towels..."

"The barometer bulletin reads cloudy tonight with a few showers, Monday will be fair and cold."

Next comes news, national and local - and very vocal. Peter then becomes the voice of knowledge boasting such incidentals as time checks, hockey scores and the closing Dow Jones Industrial Stock Average, without ever blowing his lines. Or his cool.

Yes, the name of the game is announcer, not DJ. So says Morris Brownstein, owner of N.Y.'s famed Announcer Training Studios - one of many possible arsenals that we looked into, for your break through the sound barrier.

"We feel the term disc-jockey is distasteful," he asserts. "A so-called disc-jockey really has to assume many more roles than just playing records. Anybody can do that."

"In addition to spinning records, one must be a professional news, weather, and sportscaster. He also has to be a top notch interviewer, copywriter and possess a tremendous sales personality for commercials. Today's radio man is trained to be an all-around announcer. A true broadcaster."

"Therefore, we don't have a specific 'Disc-jockey Department' at the Studio. Our course is an all-or-nothing program. It prepares our students to feel at ease in any of the numerous phases of broadcasting that may be required of them at a particular radio or TV station."

Broadcasting is no longer exclusively a man's world. Beauty is being replaced by beauty behind microphones across the country. And opportunities are not limited simply to girly things like fashions and child care. Members of Women In Radio, Inc., a professional organization whose roster reads like a virtual who's who of the industry, enthusiastically exclaim, "There is more opportunity today for alert, well trained well spoken women in radio and TV than ever before. Those agreeing include broadcasting pioneers Carol Reed, Pauline Fredricks, Virginia Graham, and newcomer Barbara Walters.

Working in radio or TV is not only exciting, financially rewarding, and challenging - but even more glamorous than acting, they assert.

Is a college education necessary to make it at the mike?

Bruce Morrow, known as "Cousin Bruce" to his large listening audience via the airwaves of N.Y.'s WABC Radio, wanted to become a DJ while at the same time studying enough liberal arts to become a well rounded individual. "I was fortunate to find a college that gave me both," says everybody's favorite cousin. "I majored in broadcasting at New York University and studied a little bit of everything else, too. It really made going to college, fun," declares Morrow. Look for a college or a junior college offering a degree in broadcasting.

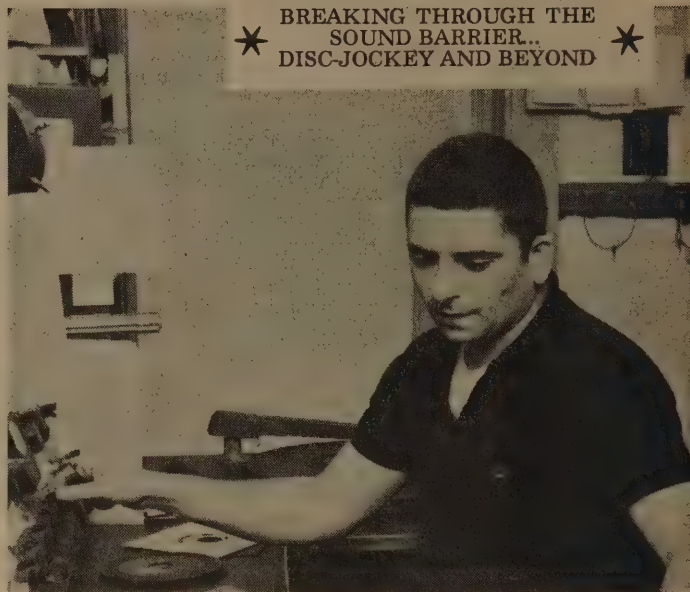
"In order to come across well to an audience, you have to enjoy what you are doing," comments a station manager. "Some fellows play rock and roll and put cotton in their ears while the record is on. You certainly can't sound terribly convincing about what you are playing or selling if you yourself don't believe in it."

"An announcer must be flexible," he explains. "Some stations, due to a highly competitive format, might expect you to come on stronger than you naturally would."

Perhaps the strongest and most original sounds emanating from the east today come from Gary Stevens, part of New York's well known WMCB Good Guys, and his sidekick, the Woolleyburger. Yes, the Woolleyburger, a ferocious little animal who makes growling noises between records and embarks on a series of suspense-packed adventures each week. A random month's sampling reveals: "Woolleyburger meets The Squash." "Woolleyburger vs. The Swiss Cheese." "Woolleyburger triumphs over The Tongue." He also meets up with such assorted archenemies as Bermuda Schwartz.

Stevens, at 24, is one of the country's highest paid radio personalities, with a tremendous teen following. "I've worked at stations in Florida and Detroit before coming to N.Y.," he says. "I really enjoy my work and the kids sense this. You can't fool the public. They spot phonies very quickly. My advice for anyone first starting out in radio is to establish a format and stick to it. I write all the Woolleyburger's adventures and take him along on personal appearances with me."

Other Steven's Secrets: "Be



BREAKING THROUGH THE SOUND BARRIER... DISC-JOCKEY AND BEYOND

familiar with the music you play. I spend several hours per week listening to new releases and choose only those which I truly believe stand a chance of making it. I also try to establish close personal ties with the people who make today's records. As a result, I've had exclusives on introducing new releases from my contacts in the industry. Artists like The Beatles and The Rolling Stones - I'm thrilled that they value my judgment."

The most difficult aspect of broadcasting that beginners first encounter is conjuring up an audience. In radio, you don't know if anyone is listening. Announcing is similar to acting - but more difficult. An actor on stage has feedback from the audience. The audience reacts to him. They hiss. Or they applaud. But the radio announcer has no way of knowing if the public has turned him off or if they are indeed turning each other on.

Thus, students are taught to pretend they are talking to one specific person. They conjure up, react and relate to this one imaginary individual.

Announcing is an exciting, fast moving field for someone with a good speaking voice. You must be able to communicate above anything else. Broadcasting is ideal for those individuals who do not want a 9-5 job. And need an outlet for expression.

Entrance requirements at the Announcer Training Studios, representative of accredited, state licensed schools throughout the United States, include a high school diploma. (For a complete listing of accredited announcing and broadcasting

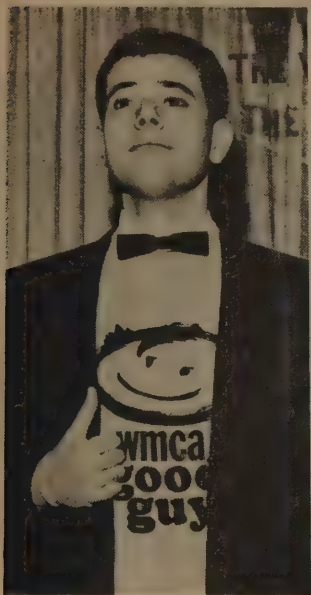
schools across the country, refer to "Lovejoy's Vocational School Guide," by Clarence Lovejoy - published by Simon & Schuster. Available at bookstores and all schools and libraries.)

There is no age limit at most broadcasting schools. And classes are usually coed. Registration opens several times a year, with students having a choice between day or evening sessions.

At ATS, one has a choice of the four-day-a-week program from 9-12 a.m., spanning a 17 week period. Or study nights. Some go three evenings a week from 6:30 - 9:30 p.m. and after 23 weeks they can also graduate with a third class FCC broadcasting license after passing a governmental exam for which all schools of this nature prepare students. Each course is comprised of a total of 207 hours. Cost of the entire program? Prices vary with the particular school, but a good course runs close to \$500 including all trips, tapes and classroom material.

Courses usually include several hours of speech per week covering individual speech analysis, consonant sounds, pronunciation of foreign words, dramatized commercials, commercial continuity, international sound variant charts and always tapes, tapes, tapes of what you sound like your progress report.

Top notch schools use professionals in each area covering such broadcasting bonanzas as: how to work a control room, handle program music, read cue cards before a TV camera, deliver a newscast without changing the scope of world events, and 'ad-lib' in case of emergency.



Students also write introduction and chatter for their own shows, go on field trips to local radio and TV stations, do two-man remotes, deliver play by play sportscasts. And most excitingly, they set up their own little radio program on the school's professional station, utilizing all these things and more - the confidence they have gained in themselves as broadcasters of today ready to make the sounds of tomorrow.

"Watch your 'ing' and 'ed' endings. And don't pause too often," cautions the well modulated voice of ABC-TV newsman Ken Kybat to a beginning newscasting class.

The rest of the class listens with rapt attention as one student enters the professional broadcasting studio at the side of the classroom.

Light flashes: ON THE AIR.

"As many as five teenagers may (still) be trapped in a cave in Southwest Oklahoma..."

And now it comes. The professional critique. "With your first story, you made too many words sound important," Rybat tells Bob. "You used the wrong inflection. You must understand what you are reading and then interpret it. (At this point, newscaster-instructor Ken Rybat asked the class to all read that same paragraph concerning Viet Nam, then turn it over...and then asked several students to tell, in their own words, what the sentence meant. "You must understand what you are reading and talking about. If you do not, it comes across that way."

"You must concentrate on every word. If you are not sure

how to pronounce a particular word, look it up in the dictionary before you are scheduled to go on the air. If it is a foreign word not likely to be in a standard dictionary, ask someone at the station who would know," he advises.

"For example, you pronounced the Viet Nam Premier's name as Cao Key. It should be Kow Kee," Rybat corrects Bob Johnson. "You'll learn these things by asking and listening. This will come in time.

"Another suggestion is to glance over the whole newscast before you read it. This way, things won't seem so strange when you're reading it aloud for the first time.

"I would also like to point out that you added a word in your reading of the second story. The Associated Press newscast said, 'As many as five teenagers may be trapped in a cave. You added the word 'still' to 'trapped.' Read only what is written on the paper before you.

Speaking with Ken Rybat during a class break, he mentions the following as necessary attributes to make broadcasting your business: "You must be able to read better than average, have good diction, and a knowledge of basic pronunciation. A forceful personality is also necessary. But a prospective announcer shouldn't worry about that aspect too much. You'll be an extrovert once you gain the necessary confidence in yourself and your abilities."

Good news, fellows: Those deep cavern-like voices that once announced supreme on stations throughout the country are no longer the vogue. "Radio stations today want listeners to distinguish one announcer from the other. Thus, they pride themselves on hiring those with an individualistic 'sound,'" Rybat discloses. "And don't be too concerned if your voice is not as fully developed as you think it should be at this point. When I got out of high school, my voice was not too strong either. The full, rich sound comes later through training and focusing."

Making audition tapes is the high point of any graduating class. "Each tape consists of a ten-minute sample radio program which we write, produce and select material for," explains Ron Bastone, class of '66. "The audition tapes are really the culmination of the entire course and should be our most professional effort to date. The tapes are then sent to radio stations throughout the country who have contacted our school on existing staff openings."

Another student, Gene Stillman, has just completed his tape

comprised of an introduction to 'The Stillman Show,' a news roundup, a commercial, a record, another commercial, one more record. And then the sign-off. He sounded as professional as any announcer on the air today. Really.

"I'm not yet completely satisfied with the tape," says Gene during the playback. "But I am pleased that I chose this field," he exclaims. "I used to be an actor. Did some work on the West Coast, but I realized that I would never make a living wage out of it. I was looking for a field closely allied to show business, one that offered a steady income. I believe that announcing is the answer."

Tony Barbara, also among the graduating class, already has a good job. "I have a well-paying desk job in a major corporation but have already been fascinated by show business," he declares. "I like to talk to people. And I'm sort of a 'hammy' actor. I intend to keep my regular job but would like to find a station where I could do some announcing on weekends.

"Mmmm, sounds good," muses the school's director, listening to another playback. "We get most of our leads from rock and roll stations as well as middle-of-the-road stations - these are the ones that play pop music. Songs by singers like Ella Fitzgerald and Frank Sinatra."

Once a station likes what they hear on the audition, they send for the student who then auditions at the particular station. Many students are hired on the spot.

Students not only carry away with them that all important confidence but other intangibles as well. "I now feel a greater sense of radio as a medium," Gene observes.

"Yes," adds Ron. "I never realized prior to taking this course that an announcer is actually responsible for so many functions. At a smaller station, he must run to the newsroom for the latest bulletins while a record is playing. He also has to change all his own records, operate the station controls and tubes, and constantly watch the time - doing many of these things simultaneously. There's a lot more to broadcasting than just sitting there, listening to records," he says with a grin.

What can a beginning broadcaster expect to earn?

"As in almost any field, starting salaries are low - usually between \$70-\$90," explains Hal Kagan, a communications consultant. "But raises come very quickly in broadcasting. And the future earning capacity of

a really good announcer, is limited only by his own imagination. Why, within 3-6 months, he can be earning \$110-\$125. He then usually moves on to a larger station where he can be making \$150-\$175 and usually changes stations several times, gaining more experience, and moving to a larger, better-paying station with each move."

Many announcers supplement their income by MCing record hops and nationally syndicated commercials.

Some broadcasters also make big money by eventually entering allied fields - becoming account executives or station managers. One thing that money can't buy is the tremendous influence on the public that radio and TV personalities exert. Many have fan clubs and, when recognized on the street, are besieged for autographs. Just like movie stars.

Does a broadcasting school really train you sufficiently to get a job after graduation?

When "Candid Camera" visited one such school last year, here's what happened: Student announcers were told they were being auditioned for a TV job on camera using a teleprompter (the mechanical device next to the camera on which the announcer's script appears line by line according to his reading pace).

By speeding up the teleprompter, then slowing it down, throwing lines out of sequence, etc., Alan Funt, King of the Camera, expected to throw students into a state of such confusion, they would wish they had become accountants instead.

But alas. The student announcers were so professional that instead, they confused the "Candid Camera" staff. Nothing seemed to deter from the student's maintaining their composure. Some even managed to smoothly ad-lib an entire commercial, making up their own lines as they spoke, ignoring the wayward teleprompter. Man once again triumphed over machine.

Funt has since stopped trying to outwit broadcasting schools. And turned his camera to nursery schools. □

Next month, HIT PARADER has a complete report for all of you would-be actors in Part II of THE STEPS TO STARDOM. Actors are made...not born. HIT PARADER WILL SHOW YOU HOW!

AN INSTANT



●HEY MR. SPACEMAN

(As recorded by The Byrds/Columbia)

JIM MCGUINN

Woke up this morning with light in my eyes

And then realize it was still dark outside

It was a light coming down from the sky

I don't know who or why

Must be those strangers that come every night

Whose saucers shaped light put people up tight

Leave blue-green footprints that glow in the dark

I hope they get home alright.

Hey Mr. Spaceman

Won't you please take me along



BYRDS Concert

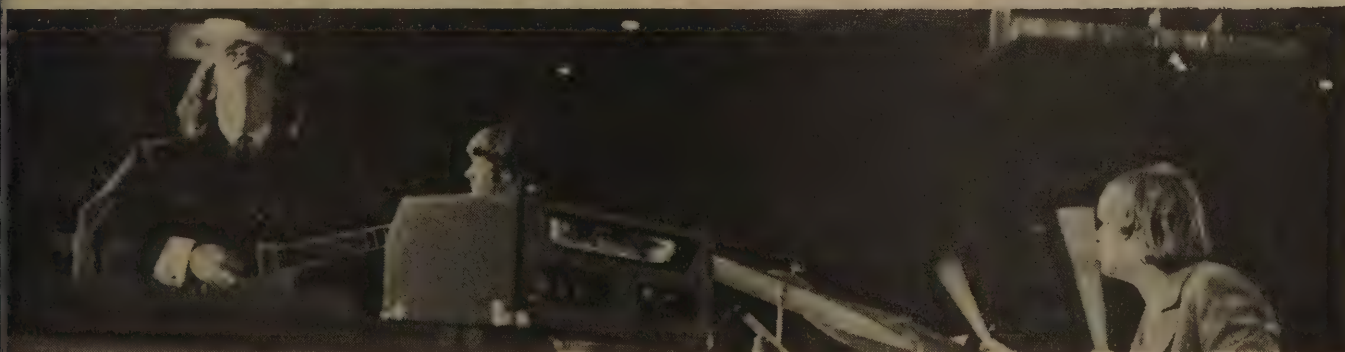


An' I won't do anything wrong
Hey Mr. Spaceman
Won't you please take me along for a
ride.

Woke up this morning I was feeling quite
weird
Had flies in my beer
My toothpaste was smeared
Opened my window they'd written my
name
Said so long we'll see you again.

Hey Mr. Spaceman
Won't you please take me along
An' I won't do anything wrong
Hey Mr. Spaceman
Won't you please take me along for a
ride.

Copyright 1966 by Tickson Music.



HE'S BEEN IN

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EVERY BAG !

You probably know Gene Pitney as a pop singer - who hasn't had any big hits lately. But in Nashville, Tennessee, and environs, Gene Pitney is a top country singer. And in Italy, he's a popular singer of Italian hits.

What's more, to the Spanish, Gene Pitney is a Spanish singer. And in the music business itself, Gene Pitney is as much a songwriter as a singer. There are quite a few Gene Pitney's and more are on the way! The day I met him, for example, he'd just recorded ten cuts of his latest album: "another departure. This time it's all low-keyed, romantic old standards with lots of violins backing me up. 'Faraway Places,' that beautiful song 'The Serenade of the Bells'..."

And in two weeks the country singer Gene Pitney is recording an album of "all drinking songs and triangle songs."

Does this sound like a splintered existence? Well, it might be for some people, but Gene thrives on it. He happens to be that rarity - a man who can live anywhere and feel at home, do almost anything and make a success of it, and sing anything in any style. He is handsome, well-dressed and self-assured, and could pass for American, Italian, Spanish, English, and so on. You can't tell quite how old he is (25). The last place you'd expect him to be from is a tiny Connecticut town - which, as it happens, is precisely where he's from.

"Rockville, Connecticut - it's not too far from Hartford. I sang with a band in high school. I collected stamps and coins, had a ham radio setup, fooled around with cars, trapped animals and stuffed them. I was at the University of Connecticut for one year, studying electrical engineering, but I got so involved with music I decided to leave. I wanted to be a singer, but nobody would listen to me. So I decided I'd go in a side door: songwriting. I wrote for Steve Lawrence, Roy Orbison, 'Hello, Mary Lou' which sold 2.6 million records for Ricky Nelson. The way I finally did get into singing: I'd written a song, 'I Want to Love My Life Away.' The demo cost forty dollars, and consisted of seven voices, piano and guitar - all Gene Pitney. I took it around, but nobody wanted to record it. So Musicor, my label, said, let's release the demo.

A forty-dollar demo! It turned out to be the first of sixteen hits for me. So that's how I switched from writing to singing. Writing was a forced thing, singing was what I'd been after all along. That was in 1961 and 62. Then - and this was before pop music was really international - I took off for England to see if I could sell some records there. '24 Hours from Tulsa' got very big in England" - and Gene Pitney was an English star, too.

"Then I started doing Italian and Spanish tracks for my songs - I mean, the words would be Spanish or Italian - which I did phonetically at first - with the same background music as my songs in English. Soon afterward, though, I started taking material from each country. Now I record in Spanish, Italian, and German."

In 1964, incidentally, Gene Pitney was voted the most popular artist in Italy. Not bad for a guy who doesn't even speak the language! But that's not quite true - "I'm up to prepositional phrases." Who publishes all Gene's international hits? Gene Pitney himself; he has publishing companies in every major foreign country. And he's his own manager - the first entertainer I've ever met who handled all his business interests himself.

Now, the next Gene Pitney bag: country music. One didn't see his name on the pop charts for a while - and didn't really know about his European successes - and then there he was again, popping up in Nashville.

"The country thing was simply a matter of availability," he explains, "George Jones was on the same label, and the president of Musicor got the idea we should try to record together. It was an unnatural combination, but he said, 'Let's try it.'"

"Well, in Connecticut where I grew up, I'd never heard any country music at all. There weren't any country music stations. Now, when I go home, I get country music on lots of different stations, but then I didn't know a thing about it."

"So I didn't know what would happen when I went to Nashville. George Jones has about fifteen songwriters that just

{Continued on next page}

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GENE PITNEY



Above, Gene asks a girl to write some lyrics down so he won't forget them. Below, he listens to an arranger talk to Al Gargoni.



come out of the woodwork when he needs them. I walked in and they were all so nice, so polite. George Jones was so sincere and honest. It was very appealing.

"The one thing I was afraid of was the phrasing. George Jones has such distinctive phrasing!" (And Gene sang for me - quietly, in an Italian restaurant - an example of George Jones' precise country phrasing.) "But I took my shoes off and we put a fifth of bourbon in the middle of the floor, and I fell right into it." (The phrasing, not the bourbon.) "I said, 'Wow, I've been singing country all my life!'"

"It was the same when I started singing in Italian. I'm some kind of linguistic chameleon. When I get off a bus or train, I fall right into the speech patterns of where I am. I don't mean to, but it sure makes for an easy existence.

"The George Jones album led to an album with Melba Montgomery. One thing I've never tried to do, I've never tried to combine pop with country. I'm not looking to cross any barriers. I get letters from fans in Arkansas. They say, as long as you keep on singing just

country, we love you. But if you try to mix pop with your country, that's it, we don't want that. The pop market is bigger, but country is more stable. It's an amazing thing about the country market - their warmth, their graciousness. I'd never run into anything like it. They never have any resentment against my other types of music.... And I'd been afraid for years of, like, The Jordanares. So I finally met them in a sound studio, and they were recording, and their tenor couldn't make it, and they asked me to fill in. But I said no. It was their thing, and I didn't think I ought to interfere."

Then - perhaps characteristic of Gene Pitney's pleasure in diversity - he started telling stories about everything from life in Connecticut to radio interviews in Europe, to a man named Albert Burke, to Mike Nichols. For example:

In the fourth grade - I was going to a parochial school - I was kind of a wise guy. One day I brought a rat to school and stuck it in the piano. So, during music, when something sounded and smelled funny, the nun took a look, discovered the rat - and almost had a heart attack! I thought, you went too far this time, Gene, baby. But then she laughed - which I thought was pretty cool.

Mike Nichols, in an interview, had very much the same experience as I had - he realized he could change things around, and everything didn't have to stay the way it was. I thought a lot of what I heard was trash, and tried to do better. One day I was doing a TV show in Birmingham, England, and Mike Nichols was sitting in the audience. I've always wondered how on earth he happened to be there. What would Mike Nichols be doing in Birmingham on a Sunday afternoon?

There's a man on radio in Connecticut: Albert Burke. He studied and studied, and tried to learn, and then he started getting letters from Presidents and cabinet members, saying, Hey, Al, what do you think about this? And he realized he was the guy who knew.

And that - unlikely as it may have seemed at first - is what makes Gene Pitney a star on every scene. That, and loads of talent, of course. He dived into pop music, songwriting, Italian songs, country songs, - and before very long, he was *the guy who knew!* □

He's Been In Every Bag

THE BEACH BOY NOBODY KNOWS



Above, Bruce Johnston holds a large photo of Laurel & Hardy. Below, the phantom Beach Boy performs on stage.



By Bruce Johnston

For a long time nobody knew who he was. Now the fans know his name, but they still don't know much about him. After a year of being a "temporary" replacement, he's now in the publicity pictures and on album covers. He's the sixth Beach Boy, Bruce Johnston.

He has a very good contract with Columbia Records as a solo artist, but he hasn't recorded for them in over a year because it might conflict with his role as a Beach Boy. He's also a prolific songwriter, an ambitious music publisher (in partnership with Mike Love), a successful record producer and an extremely pleasant, friendly, sincere guy.

In this exclusive Hit Parader article, part of our series on the Beach Boys one-by-one, Bruce tells us how he got into the music business and recalls a few highlights of the life he's led ever since.

(Continued on Page 48)

CURRENT ALBUM RELEASES

Courtesy of **Billboard** The International Music-Record Newsweekly

ABC

RAY CHARLES—Ray's Moods; ABC 550
JAMIE & THE J. SILVIA SINGERS; ABC 562
FRANK DEVOL & THE RAINBOW STRINGS—
The New Old Sweet Songs; ABC 563
CARLOS MONTOYA—Spontaneous Flamenco;
ABC 564
DELLA REESE Live—ABC 569, ABCS 569
COUNT BASIE WITH THE ALAN COPELAND
SINGERS—Basie Swingin', Voices Singin';
ABC 570
TOMMY ROE—Sweet Pea; ABC 575

ATCO

THE TROGGS—Wild Thing; 33-193, 33-193
EDDIE SCHAEFFER—LBJ Roast; 192

ATLANTIC

RUFUS HARLEY—Scotch & Soul; 3006, SD
3006
HERBIE MANN—Our Man Flute; 1464, SD
1464
DUKE PEARSON—Prairie Dog; 3005, SD 3005
The Exciting WILSON PICKETT; 8129
MOSE ALLISON—Wild Man on the Loose;
1456, SD 1456
EDDIE HARRIS—Mean Greens; 1453, SD 1453
HUBERT LAWS—Flute By-Laws; 1452, SD
1452

BLUE NOTE

ANDREW HILL—Smoke Stake; BLP B4160,
BST 84160
LEE MORGAN—Search For a New Land; BLP
B4169, BST 84169
DEXTER GORDON—Gettin' Around; BLP
B4204, BST 84204
HANK MOBLEY—Dippin'; BLP B4209, BST
84209
LARRY YOUNG—Unity; BLP B4221, BST
84221
JOHN PATTON—Got A Good Thing Going';
BLP B4229, BST 84229

CADET

KENNY BURRELL QUARTET—The Tender Gen-
der; LR 772, LPS 772
THE RAMSEY LEWIS TRIO—Swinging; LP
771, LPS 771
RAMSEY LEWIS—Wade in the Water; LP
774, LPS 774
SONNY STITT-BUNKY GREEN—Soul in the
Night; LP 770, LPS 770

CAPITOL

BEATLES—Revolver; T 2576, ST 2576
THE HAPPENING—Fire & Ice, Ltd.; T 2577,
ST 2577
THE OUTSIDERS Album #2; T 2568, ST
2568
LOU RAWL—Soulin'; T 2566, ST 2566

COLUMBIA

JAVIER SOLIS—Te Necesito; EX 5170
LINDA VERA—Tropical Fiesta; EX 5172
JERRY VALE—Everybody Loves Somebody;
CL 2530, CS 9330
DAVE BRUBECK—Time In; CL 2512, CS 9312
BYRDS—Fifth Dimension; CL 2549, CS 9349
PERCY FAITH—Bimil Bamil Boom!!!; CL
2529, CS 9329
ROBERT GOULEY—Traveling On; CL 2541,
CS 9341
VAN MCCOY Night Time Is Lonely Time;
CL 2497, CS 9297
The Magic of THE SPELLBINDERS; CL 2514,
CS 9314

DOT

PAT BOONE—Memories; DLP 3748, DLP
3748

DUNHILL

THE BRASS RING—Lara's Theme; D 50012
THE GRASS ROOTS—Where Were You When
I Needed You; D 50011
THE MAMA'S & PAPA'S—Crashon Screamon
All Fall Down; D 50010
THE GRASS ROOTS; D 50011, DS 50011

EPIC

NANCY AMES—Latin Pulse; LN 24189, BN
26189
GODFREY CAMBRIDGE Toys With the World;
FLM 13108, FLS 15108
DAVID HOUSTON—Almost Persuaded; LN
24213, BN 26213

FONTANA

THE TROGGS—Wild Thing; MGF 27556, SRF
67556

HICKORY

The Very Best of B. J. THOMAS; LPM 133
The Real DONOVAN; LPM 135

IMPERIAL

BUDDY CAGLE—The Way You Like It; LP
9318, LP 12318
MEL CARTER—Easy Listening; LP 9319, LP
12319
CHER: LP 9320, LP 12320
JIMMY McCRAKLIN—The New Soul; LP
9316; LP 12316
FRANK POURCEL—Somewhere, My Love; LP
9326, LP 12326
JOHNNY RIVERS' Greatest Hits; LP 9324,
LP 12324
TONY TERRAN—The Songs Been Sung; LP
9317, LP 12317
SLIM WHITMAN—A Travelin' Man; LP 9313,
LP 12313
BUDDY CAGLE—The Way You Like It; LP
9318, LP 12318
MEL CARTER—Easy Listening; LP 9319, LP
12319
FRANK POURCEL—Somewhere, My Love; LP
9326, LP 12326
JOHNNY RIVERS' Golden Hits; LP 9324, LP
12324

IMPULSE

JOHN COLTRANE—Meditations; A 9110
CHICO HAMILTON—The Further Adventures
of El Chico; A 9114
GARY McFARLAND—Profiles; A 9112
SONNY ROLLINS & OLIVER NELSON—Alfie;
A 9111
BENNY CARTER—Additions to Further Defi-
nitions; A 9116
YUSEF LATEEF—A Flat, G Flat and C; A
9117
SHIRLEY SCOTT—Roll Em'; A 9119
GARY McFARLAND & GABOR SZABO—Sim-
patico; A 9122

KAPP

THE CRITTERS—Younger Girl; KL 1485, KL
3485

LIBERTY

T-BONES—Everyone's Gone to the Moon
(& Other Trips); LRP 3471, LST 7471
BOBBY VEE'S Golden Greats, Vol. 2; LRP
3461, LST 7464
THE VENTURES—Flying High; BLP 2047,
BS 8047
VIC DANA—Golden Greats; BLP 2048, BST
8048
MARTIN DENNY—Golden Greats; LRP 3467,
LST 7467
TOMMY GARRETT—In Love; LMM 13037,
LSS 14037
JAN & DEAN—Golden Hits Vol. 3; LRP
3460, LST 7460
MATT MONRO'S Best; LRP 3459, LST 7459

LONDON

FRANK CHACKSFIELD—The Great TV Themes;
SP 44077
MARIANNE FAITHFULL—Faithful Forever; LL
3482, PS 482
TED HEATH—Pow! SP 44079
CATERINA VALENTE—The Intimate Valente;
LL 3473, PS 473

MAINSTREAM

CARMEN McRAE—Alfie; 56084, S 6084

MGM

CY WALTER at the Drake; E 4393, SE 4393
LAINIE KAZAN; E 4385, SE 4385
CONNIE FRANCIS—Movie Greats of the '60's;
E 4382, SE 4382
ANIMALS—Animalization; E 4384, SE 4384
LOU CHRISTIE—Painter of Hits; E 4394, SE
4394
Both Sides of HERMAN'S HERMITS; E 4386,
SE 4386
JULIUS LA ROSA—You're Gonna Hear From
Me; E 4398, SE 4398
The Classic ROY ORBISON; E 4379, SE 4379
JOHNNY TILLOTSON—No Love At All; E
4395, SE 4395
HANK WILLIAMS, JR.—Country Shadows; E
4391, SE 4391
HANK WILLIAMS WITH STRINGS—The Legend
Lives Anew; E 4377, SE 4377
Movin' On—Luke the Drifter Songs By HANK
WILLIAMS; E 4380, SE 4380
ERROLL GARNER—Campus Concert; E 4361,
SE 4361

MOTOWN

FOUR TOPS—On Tops; MLP 647, SLP 647

NOLA

ROBERT PARKER—Barefootin'; LP 1001

OKEH

NEW VIBRATIONS; OKM 12114, OKS 14114

PHILIPS

BOBBY HEBB—Sunny; PHM 200-212, PHS
600-212

RCA VICTOR

VARIOUS ARTISTS—"Jefferson Airplane Takes
Off"; LPM 3584, LSP 3584
BROOK RENTON—"My Country"; LPM 3590,
LSP 3590
THE BLUE THINGS—"The Blue Things"; LPM
3603, LSP 3603
GARY BURTON—"The Time Machine"; LPM
3642, LSP 3642
PERRY COMO—"Perry Como in Italy"; LPM
3608, LSP 3608
JOHN GARY—"A Heart Filled With Song";
LPM 3666, LSP 3666
JOHNNY HODGES ORCH.—"Things Ain't What
They Used To Be"; LPV 533
LOS INDIOS TAJAJARAS—"Twin Guitars—In
a Mood for Lovers"; LPM 3611, LSP 3611
ROD LEVITT ORCH.—"Forty-Second Street";
LPM 3615, LSP 3615
HENRY MANCINI—"A Merry Mancini, Christ-
mas"; LPM 3612, LSP 3612

REPRISE

HAROLD BETTERS—Out of Sight & Sound;
R 6208, RS 6208
SAMMY DAVIS/BUDDY RICH—Sounds of '66;
R 6214, RS 6214
DUANE EDDY—The Biggest Twang of Them
All; R 6218, RS 6218
BUDDY GRECO—Big Band and Ballads; R
6220, RS 6220

DON MO—You're Gonna Hear From Me; R
6219, RS 6219
MORGANA KING—Wild Is Love; R 6205, RS
6205
THE KINK'S Greatest Hits; R 6217, RS 6217
Songs by TOM LEHRER; R 6216, RS 6216
TRINI LOPEZ—The Second Latin Album; R
6215, RS 6215
The Hit Sound of DEAN MARTIN; R 6213,
RS 6213
FRANK SINATRA At The Sands; 2F 1019,
2FS 1019
NANCY SINATRA—Nancy In London; R 6221,

SMASH

WALKER BROTHERS—The Sun Ain't Gonna
Shine Anymore/(Baby) You Don't Have
To Tell Me; MGS 27082, SRS 67082

STARDAY

CHARLES BROWN—Merry Christmas Baby;
HLP 501

UNITED ARTISTS

RAY BARRETTO EL "RAY" CARIOLLO; UAL
3543, UAS 6543
SHIRLEY BASSEY—Shirley Means Bassey;
UAL 3545, UAS 6545
TOM EDISON'S Greatest Hits; UAL 3547,
UAS 6547
LENA HORNE—Soul; UAL 3496, UAS 6496
THE RHODES BROTHERS; UAL 3531, UAS
6531
JIMMY VAN HEUSEN Plays Jimmy Van
Heusen; UAL 3494, UAS 6494
AL CAIOLA—Caiola Romantico; UAL 3527,
UAS 6527
PATTY DUKE'S Greatest Hits; UAL 3535,
UAS 6535
FERRANTE & TEICHER—You Asked for It!;
UAL 3526, UAS 6526
JAY & THE AMERICANS—Livin' Above Your
Head; UAL 3534, UAS 6534

VANGUARD

PATRICK SKY—A Harvest of Gentle Clang;
VRS 9207, VSD 79207

VERVE

KAI WINDING—Dirty Dog; V 8661, V6-8661
BILL EVANS-JIM HALL—"Intermodulation";
V 8655, V6-8655
DIZZY GILLESPIE & ROY ELDRIDGE—"Soul
Mates"; VSP 28, VSPS 28
WOODY HERMAN'S WOODCHOPPERS—"Woody
Herman Woodchoppers & the First Herd
Live at Carnegie Hall"; VSP 26, VSPS 26
JOHNNY HODGES—"Alto Blues"; VSP 20;
VSPS 20

WARNER BROS.

BEAD BRUMMEL'S '66; W 1644, WS 1644
THE AMERICAN PATROL; W 1653, WS 1653
PETULA CLARK—I Couldn't Live Without
Your Love; W 1645, ES 1645
JIMMY DURANTE—One of Those Songs; W
1655, WS 1655
THE EVERLY BROTHERS—Two Yanks in Eng-
land; W 1646, WS 1646
The New Sounds of the Fabulous KING
SISTERS; W 1647, WS 1647
The Further Adventures of the MEXICALI
SINGERS; W 1651, WS 1651
The PETER, PAUL & MARY Album; W 1648,
WS 1648
ALLAN SHERMAN—Live!; W 1649, WS 1649
MARCOS VALLE—Braziliancel; W 1654, WS
1654

WORLD PACIFIC

BOB LIND—Photographs of Feelings; WP
1851, WPS 21851
THE MARIACHI BRASS—Double Shot; WP
1852, WPS 21852

INSIDE THE

BLUES PROJECT

PART II

Now, let's continue the chat between Danny Kalb, Al Kooper and Jim Delehant backstage at Greenwich Village's Cafe Au Go Go. Last month we left Danny tied to his amplifier, standing in a pool of water, as a bad guy was about to turn the switch on full blast. Al Kooper was monitoring his pleas for help through a fuzz box. "It will be happening soon," screamed Danny, to which key - observer J.D. rustically carries on - "Wouldn't you say it's happening now?"

KALB: Yes, but it's going to be extended much further. It seems the next stage is going to be the use of electronic sounds. There's going to be a very wide range of usage of things like feedback. Our own usage of it, which we'll be getting into in a very limited way, is oriented toward the role it plays in our music rather than as too much of an independent element on its own, which is what the Yardbirds are doing. They're using sound as pure sound. Would you say that's true, Al?

KOOPER: It's not going to change us in any way. We're beginning to incorporate it in various new songs. We use it where it's apropos, not just for the sake of doing it.

JD: Have you changed a lot since the "Live At The Cafe Au Go Go" album?

KALB: Yes. We hope so. That album was recorded at a funny point in the band's history. I'd say our hard tunes are harder and wider. The arrangements have gotten more complex, but somehow it's stronger than that. The over-all sound of the band is much stronger. That album is not an accurate reflection of the Blues Project.

JD: Your hard songs on the album were disappointing.

KALB: You mean "Louisiana" and "Backdoor Man." I'm confused why they put that version of "Backdoor Man" on the album, because I'm very fond of the single version. It's on the other side of "Violets Of Dawn."



Left, (L. to R.), Andy Kulberg - bass, Kalb - lead guitar, Kooper - piano, Steve Katz - rhythm guitar, Roy Blumenfeld - drums. Above, Danny chews the fat.

JD: Why did you release "Violets Of Dawn" as a single? To me that wasn't a good example of the Blues Project either.

KALB: You didn't like it? I like it. It's a very pretty song. We recorded it at a time when we were much more into a folk folk-rock thing. Unfortunately, it was released past the crest of the folk-rock boom.

JD: I think you should have released "Catch The Wind."

KALB: It's a difference of opinion. I don't think Al ever liked "Violets Of Dawn."

KOOPER: I liked it for the reason it got me into the group. I was hired to play on the session and that's how I met everybody. "Catch The Wind" was an accident. Roy, our drummer, broke the peddle on his drum. Roy always liked "Catch The Wind" and he wanted us to do it. So we did it without the drums until he got the peddle fixed in time for the second verse.

JD: What do you think Dylan has added to all of this?

KALB: There are three things that come to mind. (1) is the formal and textural things that he's added, (2) is the cultural impact he's had, and the third one I forgot. He is the

continued on page 45

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•AIN'T NOBODY HOME

(As recorded by Howard Tate/Verve)

JERRY RAGOVVOY

Once upon a time
A long, long time ago
Wherever you'd lead me
I would surely follow

Girl, you put me through some pain and misery

Now you're standing on my doorstep
Telling me how much you need me
Ain't nobody home
Ain't nobody home.

How many times I begged for you to come home

But you laughed at me and said "Let me alone"

Through my burning tears I saw you walk away

Now you beg me to forgive you
But this time, baby, it's your turn to pay
Ain't nobody home
Ain't nobody home.

Girl, I used to love you

Placed no one else above you

Gave you everything that I own

Girl, you can't come back home

Ain't nobody home.

Once upon a time when you went on your way

How I hoped and prayed that you'd come back some day

But time has made some changes

Turned me upside down

Now you can beg me to forgive you
But this time, baby, you can turn right around

Ain't nobody home

Ain't nobody home.

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•ELEANOR RIGBY

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

Ah, look at all the lonely people

Eleanor Rigby picks up the rice in the church

Where a wedding has been

Lives in a dream

Waits at the window, wearing the face
that she keeps in a jar by the door
Who is it for?

All the lonely people, where do they come from?

All the lonely people, where do they all belong?

Father McKenzie, writing the words of a sermon that no one will hear

No one comes near

Look at him working, darning his socks in the night

When there's nobody there

What does he care.

All the lonely people, ah, look at all the lonely people

Eleanor Rigby died in the church and was buried along with her name

Nobody came

Father McKenzie, wiping the dirt from his hands as he walks from the grave

No one was saved

(Repeat chorus).

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the REAL Crispian St. Peters

"Bighead..."

"Loudmouth..."

"Who does he think he is?..."

were some of the comments thrown at Crispian St. Peters by British reporters early in his career.

It was in his first interviews that Crispian "made his mark".

In one interview his manager David said: "He is going to be bigger than Presley."

"I'll make Presley look like the Statue of Liberty!" Crispian added.

In addition to Presley, most of today's top groups came under the hammer wielded by St. Peters - remarks like "Lack of professionalism." "Wrong approach to the kids"... "No stage act...they just stand there and jog up and down..." were rife; the readers went up in arms...

It was at a TV studio that we met. He was surrounded by journalists, but I eventually managed to catch his eye and he came over. After introducing myself he took me to meet

"My manager - Captain David Nicolson."

(Cpt. D.N. - Col. Tom Parker. Register???)

We arranged that, as things had happened so fast, and they were suddenly so busy, David would ring me when there was time in the next few days for us to get together.

Then one evening, a few days later, David rang again..."We are at a loose end, Peter's with me and we don't know of any parties, do you?" I said I'd ring around and call him back. Half an hour later, after non-stop telephoning, I had to report no luck. But by this time I felt like a party! David then asked if they could pop in for a coffee (they only live around the corner). He stipulated though that it was to be purely social - no business!!

Twenty minutes later he appeared with some bottles of beer and Crispian!

Actually the name Crispian St. Peters was dreamed up by David - the excuse being that it is a name that no one can fail to notice! But all his friends call him Peter. I quickly caught on.

While I got glasses and David opened bottles, Peter went through my record collection.

"Ah, great! Ricky Nelson. There's some groovy guitar work on this album." And he put it on. Every time he comes around now he puts that on and my Tony Orlando LP and my one Elvis album.

Having been so scathing about Presley, I just had to ask him about all the quotes about Presley and other ar-

tists that were attributed to him in the papers when his first hit, "You Were On My Mind", was hitting the charts.

"I stand by them all", he said, "I hate hypocrites and I always say what I think. Unfortunately, in most cases they took the quotes out of context, so they sounded very bigheaded. In fact, I am a big fan of Elvis', I always have been. What I meant was that today he is not really a pop singer as such, he is more a 'musical' film star. It is as a pop singer that I mean to be bigger than he is now, 'now' being the key word. Elvis was the 'King' and always will be. He has become a legend..."

I now know Peter quite well, and have come to the conclusion that he is basically shy! But, rather than hiding in a corner, he becomes a bit extrovert - so, when suddenly surrounded by hardened pop journalists firing questions, he must have just answered straight off the cuff without thinking of the danger of being quoted out of context.

It is a risk that all pop artists run. Look at what happened to John Lennon!

Another interesting detail is that on all Peter's publicity hand-outs he is built up as a big "star personality".

Manager David is currently looking for a luxury apartment in the center of London and he wants a "Jack of all trades" to do the cooking, washing up and everything. But he can't get Peter interested in that sort of scene.

"He's got a road-manager at the moment who does everything for him, like polishing shoes and laying out his shaving gear, and Peter can't stand it! If I were a star, I would love the treatment, but Peter is a home-loving guy and likes doing things for himself!"

The real Crispian St. Peters was born Peter Smith, 23 years ago on April 5th in Swanley, Kent, England. He bought his first guitar at 13, and after being taught a few basic chords, he continued on his own to master the instrument. He left school at 16 and went through a variety of jobs - never lasting at any one for long. At the same time he worked first with skiffle groups, (which were flourishing then), and later with rock groups, usually as lead singer, but sometimes as singer/guitarist, and even on one occasion as the drummer!

It was while working with a group in a pub near his home that David Nicolson found him. Twenty-year-old David had worked in the music business as a publicist for quite a while and was at that time looking for new talent to manage. He found it in Crispian and signed him up.



Two records were released, one early and the other mid-1965. Neither of them (both written by Crispian) did anything, but there was plenty of work for solo singers, so they weren't unduly worried - though disappointed.

Then David heard the Fricker number, "You Were On My Mind", on a Barry McGuire LP and they went into the studio for the third time. The record was released in November 1965. Again nothing happened, but on the strength of having had three records out Crispian was in demand up and down the country. Meanwhile, David began to plan the next record.

But at this time there was a new phenomenon established on the British pop-scene: the pirate radio stations.

If it can ever be said that they "made" a record, then it is now. In the first charts of 1966, nearly two months after release and after constant air-time on Radio London, "You Were On My Mind" appeared at No. 50. By the middle of February it was No. 2 (only kept from No. 1 by the STONES' "19th Nervous Breakdown") and everybody wanted to know more about Crispian St. Peters. The British music papers, only too willing to oblige, went out, interviewed him, and printed those controversial replies.

But there's no controversy about the way Crispian treats his fans. One thing that I noticed that is distinctly in his favor is that he always signs autographs when he can. He never pushes fans aside and runs! And he signs properly - asking them their names and talking to them, rather than chatting to a friend at the same time while scribbling his name!

Musically, like Presley, he is a great Country Western Music fan. Artists like Hank Snow, Johnny Cash and the late Hank Williams, and Patsy Cline are his type. He recently did a couple of C&W type numbers on a radio show and the listeners wrote in in hordes. Because of this, Peter plans to do an album of C&W music. □



"DIRTIES" OR "CLEANS"

TOM KING OF THE OUTSIDERS DEFENDS ROCK & ROLL

Ever since Time Magazine questioned the morality of rock music, and wrote that 'teen audiences have degenerated into two camps - the "Dirties" vs. the "Cleans" - irate parents have deluged the top rock 'n roll groups in the country with one question: "Why are you polluting my son's (or daughter's) mind?"

The answer, according to one of the country's leading songwriters and singers, is that there is no "pollution" and, in fact, current rock 'n roll songs are "no dirtier than the imaginations of the people who are condemning them."

The man answering was Tom King, leader of the Outsiders, and one of America's most promising young composers. King, who wrote the Outsiders' first hit, "Time Won't Let Me," and arranged their new hit single, "Respectable," was pondering the Time article and the critics who have blasted the writers and singers of today's rock 'n roll.

"Music," Tom explained, "doesn't have anything to do with morals; especially rock music. Rock music is fun

It's something to dance to; something to play at a party. It has a beat, a good, danceable beat, and there's nothing dirty about that.

"Take our new record, 'Respectable.' It is about a respectable girl; and she doesn't lose her respectability. Now, what could be dirty about that?

"Personally, I don't dig all the adult uproar. Did you ever think about all the adults that sit around countless hours watching murders, robberies and shootings on TV? They buy all their kids guns and introduce them to violence through television.

"Then, what do they complain about? Not TV or some of the 'adult' pictures, but rock lyrics and music. It's ridiculous. I can see the moral question in a picture like 'Virginia Woolf' with its suggestive 'lyrics,' but not in a song like 'Time Won't Let Me' or 'Respectable.' Yet, adults aren't clamoring to ban 'Virginia Woolf.'"

Tom feels that the reason why adults jump on 'teens and rock music so much is jealousy. "I think they're envious of the younger generation. The kids

of today have their own music, and that music not only helps them express their feelings but also to enjoy themselves."

As for the claim that rock music is only a way of escape for youngsters, King says, "Maybe it is, but don't adults try to escape, too? Trouble is, they can't fully escape. They're bogged down with dreary jobs and bills, so the most they can do is go out and get stoned at the bowling alley or local bar. The next day they've got to come back to that dreariness."

King says that the biggest fallacy is to believe that any song will cause a listener to behave poorly.

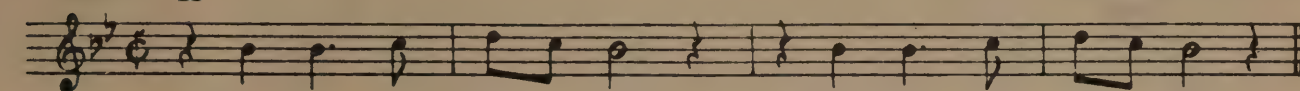
"What really bugs me about all these hassles between adults and kids is that in every one of them we're always looked upon as the villains, the generation that is going to the dogs. I have news for you. I don't know if we're going to the dogs or not - but we sure are going to Viet Nam.

"Maybe next time it would be better for adults to remedy the world situation instead of just picking on a few songs." □

RESPECTABLE

Words & Music by
O'KELLY ISLEY
RONALD ISLEY
RUDOLPH ISLEY

Intro Bb



CHORUS: Bb She's so RE - SPECT - A - BLE, ----- She's so RE - SPECT - A - BLE. -----

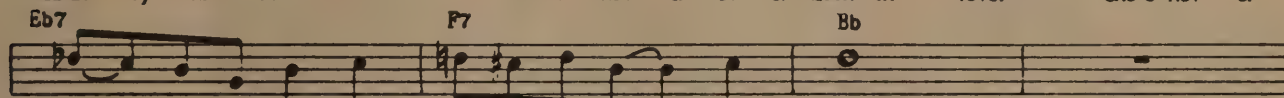


What kind of girl is this ----- She's nev - er ev - er been kissed. -----

(Bb)

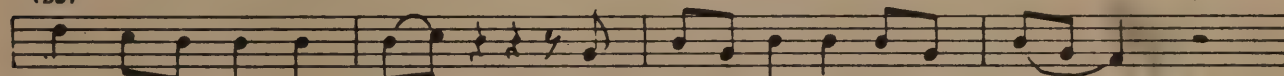


Rub - bi - dy rub dub dub. ----- She's nev - er ev - er been in love. ----- She's nev - er



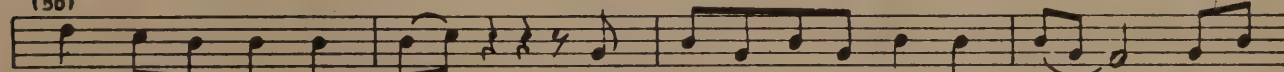
been ----- in the moon - light, watch - in' the stars a -- bove. -----

(Bb)

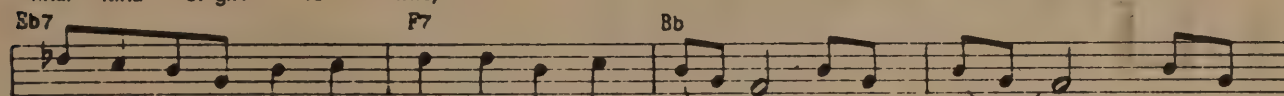


What kind of girl is this, ----- She's nev - er been out on a date. -----

(Bb)



What kind of girl is this, ----- She's nev - er ev - er come home late. ----- But I



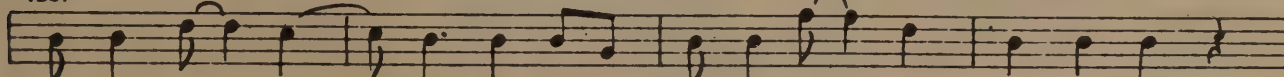
begged her on my knees to please go out with me, ----- and she did ----- Did ya

(Bb)



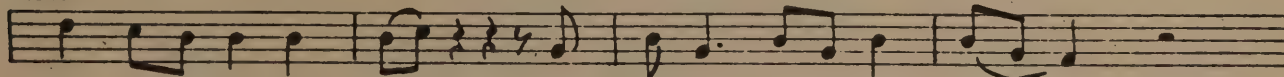
love her. No, no, no no. Did ya hug her. No, no, no, no, no, no, Did ya

(Bb)



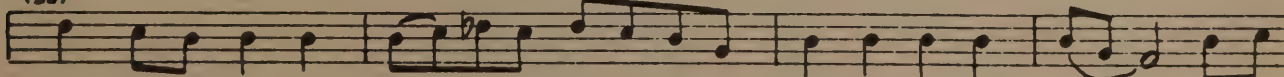
kiss her. No, no, no, no, Did ya squeeze her. No, no, no, no, no.

(Bb)

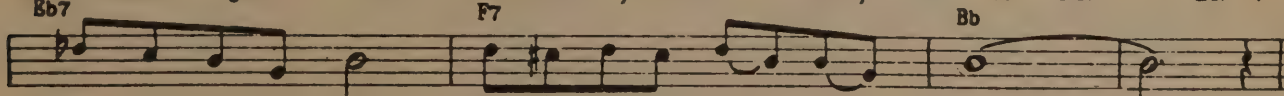


What kind of girl is this, ----- She's nev - er ev - er been kissed. -----

(Bb)



What kind of girl is this. --- Let me tell you she's the kind you can't re - sist --- But I



love her can't you see, --- She's the kind of girl for me. -----

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●RUMORS

(As recorded by Syndicate of Sound/
Bell)

JOHN SHARKEY
Keep hearin' rumors 'bout you baby
Don't know if they're true
Keep hearin' rumors 'bout you baby
And they're all 'bout you.

I went away but I came back today
You know what I heard?
You know what they say?
(Repeat chorus).

'Bout this time I was steamed
You had your fun now set me free
(Repeat chorus).

What goes on I really want to know
What goes on I really want to know
What goes on I really want to know
What goes on I really want to know.

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●7 AND 7 IS

(As recorded by Love/Elektra)

LEE
When I was a boy I thought about the
times I'd be a man
I stood inside a bottle and pretended that
I was in a can
In my lonely room I set my mind in an
ice cream cone
You can throw me if you wanna
But when a bomb rocks us
Boom dip dip, boom dip dip.

If I don't start crying
It's because I have got no eyes
My bottle is in the fireplace and my dog
lies hypnotized
Goin' to track a fire, I wasn't able to
find my way
Trapped inside a match
But I'm gonna tell you
I'm no boob dip dip
Boob dip dip.

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Publishing Co.

●TURN DOWN DAY

(As recorded by The Cyrkle/Columbia)
JERRY KELLER
DAVID BLUME

It's much too groovy a summer's day
To waste runnin' 'round in the city
But here on the sand I can dream away
Or look at the girls if they're pretty
It's a turn down day, nothing on my
mind

It's a turn down day and I dig it
There's nothing better a man can do
Then lying around doing nothing
It's a turn down day
Just a turn down day
It's a turn down day
Yes a turn down day and I dig it.

Soft summer breeze and the surf rolls
In to laughter of small children playing
Someone's radio has the news tuned in
But nobody cares what he's saying
It's a turn down day, lying in the sun
Just a turn brown day and I dig it
Things that are waitin' to mess my mind
Will just have to wait till tomorrow
It's a turn down day
Just a turn brown day
It's a turn down day
Yes a turn down day and I dig it.

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●THE DANGLING CONVERSATION

(As recorded by Simon & Garfunkel/
Columbia)

PAUL SIMON
It's a still life water color
Of a now late afternoon
As the sun shines through the curtained
lace
And shadows wash the room
And we sit and drink our coffee
Couched in our indifference
Like shells upon the shore
You can hear the ocean roar
In the dangling conversation
And the superficial sighs
The borders of our lives.

And you read your Emily Dickinson
And, I, my Robert Frost
And we note our place with bookmarkers
That measure what we've lost
Like a poem poorly written
We are verses out of rhythm
Couplets out of rhyme
In syncopated time
And the dangling conversation
And the superficial sighs
Are the borders of our lives.

Yes, we speak of things that matter
With words that must be said
Can analysis be worthwhile
Is the theatre really dead
And how the room has softly faded
And I only kiss your shadow
I cannot feel your hand
You're a stranger now unto me
Lost in the dangling conversation
And the superficial sighs
In the borders of our lives.

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Music Co.

●BEAUTY IS ONLY SKIN DEEP

(As recorded by the Temptations/
Gordy)

EDDIE HOLLAND
NORMAN WHITFIELD
So in love, sad as I can be
'Cause a pretty face got the best of me
Suddenly you came into my life and gave
it meaning and delight
Now good looks I've learned to do
without

'Cause I know now it's love that really
counts
'Cause beauty's only skin deep.

You speak your words, warm and sincere
And it lets me know that your love is here
A pretty face you may not possess
But what I like about you is your tenderness
A pretty face may be some guys taste
But I'll take loving in its place
'Cause I know beauty's only skin deep.

I know beauty's only skin deep
A my friends as me what do I see in you
But it goes deeper than the eye can view
You've got a pleasing personality and
it's that ever lovin' rare quality
Now show me a girl, a girl that's fine
And I'll choose the one with true lovin'
every time
'Cause I know beauty's only skin deep.

Um, so if you're looking for a lover
Don't judge a book by its cover
She may be fine on the outside
Ah but so unkind on the inside
Singing now beauty's only skin deep
Ah now beauty's only skin deep
Beauty's only skin deep.

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Inc.

•SUNNY AFTERNOON

(As recorded by The Kinks/Reprise)

RAYMOND DAVIES

The tax man's taking all my dough
And left me in my stately home
And I can't sail my yacht
He's taking everything I've got
All I've got's a sunny afternoon.

Save me, save me, save me from this
squeeze

I've got a big fat momma trying to
break me

And I love to live so pleasantly

Live this life of luxury

Lazing on a sunny afternoon

In summer time, in summer time, in
summer time.

My girlfriend's gone off with my car
And gone back to her ma and pa
Telling tales of drunkenness and cruelty
I'm sitting here sipping at my ice cold
beer

Lazing on a sunny afternoon.

Help me, help me, help me sail away
You give me two good reasons why I
ought to stay

Because I love to live so pleasantly

Live this life of luxury

Lazing on a sunny afternoon.

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•WORKING IN THE COAL MINE

(As recorded by Lee Dorsey/Amy)

ALLEN TOUSSAINT

Working in the coal mine
Going down, down, down
Working in the coal mine
Oop about the step down
Working in the coal mine
Going down, down, down
Working in the coal mine
Oop about to step down.

Five o'clock in the morning
I'm already up and gone
Lord, I'm so tired
How long can this go on.

Working in the coal mine
Going down, down, down.
Working in the coal mine
Oop about to step down
Working in the coal mine
Going down, down, down
Working in the coal mine
Oop about to step down.

'Cause I make a little money
Hauling coal by the ton
But when Saturday rolls around
I'm too tired for fun
And I'm just working in the coal mine
Going down, down, down
Working in the coal mine
Oop about to step down
Working in the coal mine
Going down, down, down
Working in the coal mine
Oop about to step down.

Lord, I'm so tired
How long can this go on
(Repeat chorus).

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Draw the Musketeer

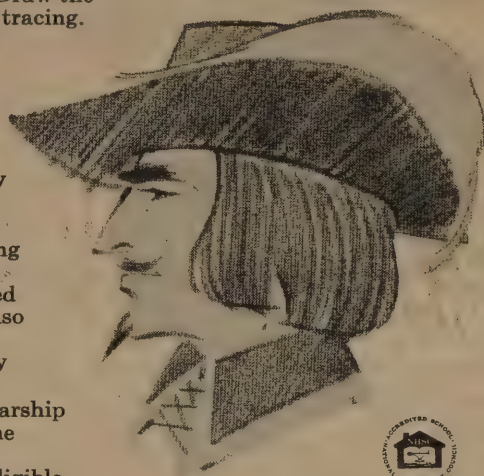
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● I REALLY DON'T WANT TO KNOW

(As recorded by Ronnie Dove/Diamond)

HOWARD BARNES
DON ROBERTSON

How many arms have held you
And hated to let you go?
How many, how many, I wonder?
But I really don't want to know.
How many lips have kissed you.
And set your soul aglow?
How many, how many, I wonder?
But I really don't want to know.
So always make me wonder;
Always make me guess.
And even if I ask you,
Darling, don't confess.
Just let it remain your secret,
But, darling, I love you so.
No wonder, no wonder I wonder,
Though I really don't want to know.

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● LAST TRAIN TO CLARKSVILLE

(As recorded by The Monkees/Columbia)

TOMMY BOYCE
BOBBY HART

Take the last train to Clarksville
And I'll meet you at the station
You can be here by 4:30
'Cause I'll make your reservation
Don't be slow, no no no no
No no no no.

'Cause I'm leaving in the morning
And I must see you again
We'll have one more night together
Till the morning brings my train
And I must go, no no no no
No no no no
And I don't know if I'm ever coming home.

Take the last train to Clarksville
I'll be waiting at the station
We'll have time for plenty of kisses and
a bit of conversation
No no no no
No no no no.

Take the last train to Clarksville
Girl, I must hang up the phone
I can't hear you in this noisy railroad station
Oh no, I'm feelin' low
Oh, no no no no
No no no no
And I don't know if I'm ever coming back.

Take the last train to Clarksville
And I'll meet you at the station
You can be here by 4:30
'Cause I'll make your reservation
Don't be slow, no no no no
No no no no
And I don't know if I'm ever coming home
Take the last train to Clarksville
Take the last train to Clarksville
Take the last train to Clarksville.
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● BLACK IS BLACK

(As recorded by Los Bravos/Press)

HAYES
WADEY

GRAINGER

Black is black
I want my baby back
It's gray, it's gray
Since she went away, oh oh
What can I do
'Cause I'm feeling blue
If I had my way
She'd be back today
But she'd only tap to see me again, oh oh
What can I do
'Cause I'm feeling blue
I can't choose
It's too much to lose
While my love's still strong
Maybe if she would come back to me
Then I can't go wrong
That is bad, that I feel so sad
It's time, it's time
That I found peace of mind, oh oh.

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● BUS STOP

(As recorded by The Hollies/Imperial)

GRAHAM GOULDMAN

Bus stop, wet day, she's there
I said please share my umbrella
Bus stop, bus goes, she stays, love grows
under my umbrella
All that summer we enjoyed it
Wind and rain and shine
That umbrella we employed it
By August she was mine.

Every morning I would see her waiting
at the stop
Sometimes she'd shop and she would show
me what she bought
All the people stare as if we were both
quite insane
Someday my name and hers are going to
be the same.

That's the way the whole thing started
Silly but it's true
I'm thinking of a sweet romance beginning
in their cue
Came the sun, the ice was melting
No more sheltering now
How nice to think that that umbrella led
me to a vow.

Every morning I would see her waiting
at the stop
Sometimes she'd shop and she would show
me what she bought
All the people stare as if we were both
quite insane
Someday my name and hers are going to
be the same.

Bus stop, wet day, she's there
I said please share my umbrella
Bus stop, bus goes, she stays, love grows
under my umbrella
All that summer we enjoyed it
Wind and rain and shine
That umbrella we employed it
By August she was mine.

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● MR. DIEINGLY SAD

(As recorded by The Critters/Kapp)
DON CICCONE

Just a breeze will muss your hair
But you smile away each little care
And if the rain should make you blue
You say tomorrow is anew
Blue be your eyes
Blonde your hair
You realize beyond a care
Life's in a hurry but you've got no worry
You're so mystifyingly glad
I'm Mr. Dieingly Sad.

And when the leaves begin to fall
Answering old winter's call
I feel my tears, they fall like rain
Weeping forth a sad refrain
Dark, blue and dim it may seem
You mark a grin, a moonbeam brightens
your smile
Pray tell me how all the while
You can be so mystifyingly glad
And I'm Mr. Dieingly Sad.

You say take my hand and walk with me
Wake this land and stalk the sea
Show my love, unlock all doors, I'm yours.

Then the tide rolls up to shore
I whisper low, I love you more, more
than ever you could know
Adore me do, so I could show
I'm so mystifyingly glad
Not Mr. Dieingly Sad, not Mr. Dieingly Sad.

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● WHAT BECOMES OF THE BROKEN-HEARTED

(As recorded by Jimmy Ruffin/Soul)
PAUL RISER

JAMES DEAN

WILLIAM WEATHERSPOON

As I walked this land of broken dreams
I have visions of many things
Love's happiness is just an illusion
Filled with sadness and confusion
What becomes of the broken-hearted
Whose had love has now departed
I know I've got to find
Some kind of peace of mind baby
The fruits of love grow all around
But for me they come a-tumblin' down
Everyday heartaches grow a little
stronger

I can't find my way much longer
I walk in the shadows searching for light
Cold and alone, no comfort in sight
Hoping, praying for someone to care
Always movin' and goin' nowhere
What becomes of the broken-hearted
Whose had love has now departed
I know I've got to find some kind of
peace of mind

Help me, I'm searching though I don't
succeed to satisfy this growing need
If there's no way, no chance for a begin-
ning

All that's left is an unhappy ending
Now what becomes of the broken-hearted
Whose had love that's now departed
I know I've got to find some kind of
peace of mind

I'll be searching everywhere
Just to find someone to care
I'll be looking everyday
I know I'm gonna find a way
Nothing's gonna stop me now
I'll find a way somehow
I'll be searching everywhere
Looking for someone to care.

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● I CHOSE TO SING THE BLUES

(As recorded by Ray Charles/ABC)

JIMMY HOLLIDAY

RAY CHARLES

I could've been a gambler
'Cuz I'm good with cards
And I could've been a lover
Breakin' others hearts
But I feel so silly
Bettin' on the dice
And a lover seldom sees the same girl
twice
And that is why, why I chose
I chose to sing the blues.

Now I could've been a doctor
Helping the sick
I could've been a lawyer
But you know that ain't my stick
'Cuz I'd feel so bad
If a patient didn't get well
And I'd feel just as bad
To leave a client in jail
And that is why, why I chose
I chose to sing the blues.

Now a man has a lot
That he could present
Just to think that I could've been
president
But I can't understand what politicians
say
So I want to talk to you
In my own little way
That is why, why I chose
I chose to sing the blues.
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Co.

● 96 TEARS

(As recorded by ? (Question Mark)
& Mysterians/Cameo)

RUDY MARTINEZ

Too many teardrops for one heart to
be crying
Too many teardrops for one heart to
carry on
You're way on top now
Since you left me
You're always laughing way down at me
Oh watch out now
I'm going to get there
We'll be together for just a little while
And then I'm going to put you way
down here
And you'll start crying 96 tears.

Cry, cry and when the sun comes up
I'll be on top
You'll be right down there looking up
And I might wave come up here
But I don't see you waving now
I'm way down here wondering
How I'm going to get you
But I know now I'll just cry, cry
I'll just cry
Too many teardrops for one heart to
be crying
Too many teardrops for one heart to
carry on
You're going to cry 96 tears
You're going to cry 96 tears.

You're going to cry, cry, cry
Now you're going to cry, cry, cry, cry
96 tears
(Come on let me hear you cry now)
96 tears ooh (I want to hear you cry)
Night and day all night long
96 tears, cry, cry, cry
(Come on baby, let me hear you cry)
All night long
96 tears (Yeah, come on now)
96 tears.
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● SHE DRIVES ME OUT OF MY MIND

(As recorded by the Swinging

Medallions/Smash)

FREDDIE WELLER

She drives me out of my mind
She drives me out of my mind
I keep coming back for more of her love
There's something 'bout her that I can't
get enough of
Oh, oh.

We have a date nearly every night
'Cuz I can't do without her
I love the way she walks
I love the way she talks
I love everything about her.

If the law knew she turned me on like this
I'd need a prescription every time I got
a kiss
I can hardly wait to get her in my arms
'Cuz she's so out of sight
One kiss from her and my mind's messed up
I don't know day from night
And when I'm not around her
She's all I'm thinking of
I must be addicted to her special kind
of love.

She drives me out of my mind
She drives me out of my mind
I keep coming back for more of her love
There's something 'bout her that I can't
get enough of
She drives me out of my mind
She drives me out of my mind
She drives me out of my mind.
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● BLUE SIDE OF LONESOME

(As recorded by Jim Reeves/RCA

Victor)

LEON PAYNE

I'm calling to tell you it's over
Yes, darling you are now free to go
You're saying you're sorry you hurt me
But you can't hurt me no more I know.

You're asking me where this call comes
from
Oh, I hope you won't interfere
If your new romance turns out a failure
Here's where to find me, my dear.

Oh, I'm just on the blue side of lonesome
Right next to the Heartbreak Hotel
In a tavern that's known as 3 Teardrops
On a bar stool not doing so well.

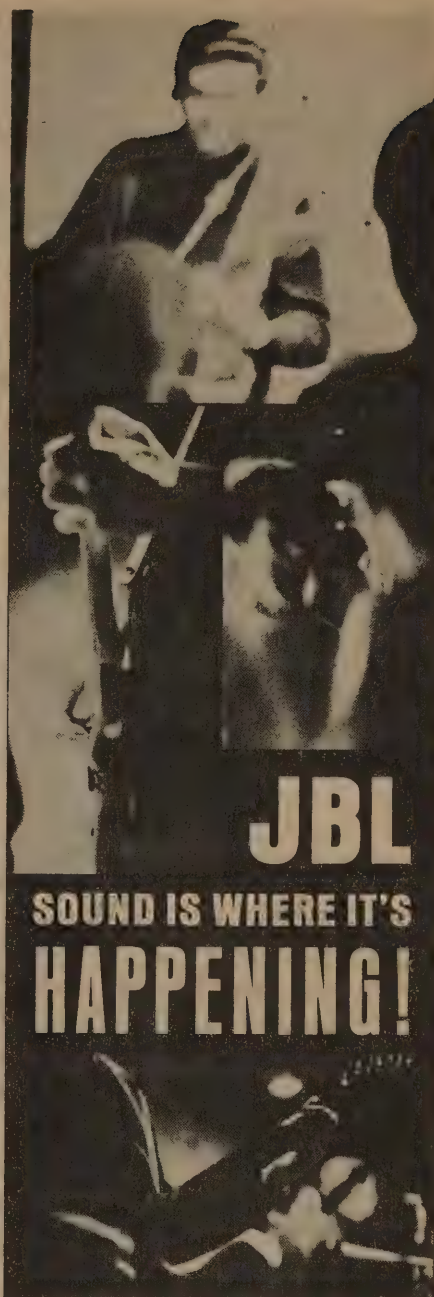
Oh, the blue's got a carpet of sorrow
But no one can weep on the aisle
And they say someone broke the bar
mirror
With only the ghost of a smile.

The hands on the clock never alter
For things never change in this place
There's no present, no past, and no
future
We're the ones who have lost in life's
race.

Oh, I'm just on the blue side of lonesome
Right next to the Heartbreak Hotel
In a tavern that's known as 3 Teardrops
On a bar stool not doing so well.

Oh, the blue's got a carpet of sorrow
But no one can weep on the aisle
And they say someone broke the bar
mirror
With only the ghost of a smile.

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(Continued from page 19)

enthusiasm about new fashions in dress, music or even people, and because of this, Cathy has often been accused of indiscriminate and insincere adulation. This she strenuously denies:

"There are a few people I don't like," she said, "But nowadays we don't have many of them on the programme. Most of the people we have are good performers with a good record. I try not to let my personal feelings about them influence me because it wouldn't be fair. But there are a lot of people who are full of themselves and are very big-headed. But I don't rave about them any more. I made that rule last year because I didn't think half the people deserved it.

"But I just go spare about people like Tom Jones because I really adore him. I mean, I can say 'Tom Jones is smashing' and mean it, but not about some of them. But about eighteen months ago they all used to be so good that you could say that about everyone."

In Britain, as in the States, the Liverpool sound no longer holds sway. For the first time since the Beatles hit the jackpot, there has been room in the charts for American groups. Cathy feels that this is the result of a gradual weeding-out process which has succeeded in dismissing the one-hit wonders. "Some of these people had no personality at all and as soon as they talked on TV it seemed to kill them. They had nothing to say so the whole image went. Some of them would look great and perform OK but as soon as they opened their mouths you'd think 'you drip! It killed them off left, right and center when they tried to be funny."

Returning to the subject of fashion in dress, Cathy feels that the superior quality of British clothes is gradually influencing American designers. But the prices remain very competitive. "Dresses in places like Paraphernalia in New York cost about three times as much as in London boutiques!" she exclaimed in horror. "And they're not nearly as well made."

The Gospel according to McGowan informs our spies that the New Look for Fall will be mid-calf skirts, platform-soled shoes and dark red lipstick and nail polish. She loves the continually changing trends in fashion, but feels that some people spend unwisely, buying too many dresses in a particular style and being saddled with them when styles change.



Pop fashion clad models run around London all the time!

"I love to change the length of my skirt when everyone has got the very short ones," and Cathy with a devilish glint in her eye. "I love to go into the studio the next week and see whether anyone else has got long skirts on." Do you feel powerful? "No, they've got to have somebody to tag it on.

"I love it myself. I don't wear horrible, extreme, vile fashions. My dresses are all quite normal really, and so are my shoes, but people like them and they copy them. I think it's very flattering when people copy you, and I'd rather they copied me than somebody who looked hideous. Some of the boutiques have gone berserk with those space fashions and things like that. I always think that simple things have the most impact, anyway.

"I think that people who follow fashion blindly when it doesn't suit them are as bad as people who don't follow fashion at all. For people to rush out and buy the newest thing, regardless of whether it looks good on them, is lunatic. People always ought to look at themselves and see what suits them. If you got short, thick legs, you shouldn't wear the short, short skirts. You should adapt the fashions to yourself."

At 22, Cathy McGowan is a household name in Britain. Every Friday the kids glue their eyes to the TV screens to see what their idol is wearing. "But," says Cathy, "I would never suggest that everybody put on exactly what I put on because I think that's terrible. One of the nicest things is to see people dressed up in things they've either made for themselves or found somewhere. It's much more fun."

The stars are her personal friends, people like the Beatles, the Stones, Dave Clark and Dusty Springfield. Her job is knowing what's happening on the scene. This, naturally, entails a hectic round of glamorous parties and nightlife, yet Cathy is herself untouched by

her milieu. She neither smokes nor drinks, and remains an ardent Catholic, attending church regularly every Sunday.

"I'd rather die than miss Mass," she said. "And Cilla Black is worse than me. We were on holiday in Portugal and I thought well, I'm on holiday and it's not a sin if you can't make it to Church, but oh no. The Mass was at six in the morning and she got me up to go. It was a long walk, four miles, can you believe it? Talk about making it worthwhile! I thought, well, I'm bound to get a place after this! But it was super going to church there."

Cathy admitted that religious people are few and far between in the world of pop. "People think it's very funny but when we did RSG! from Switzerland, everyone took a later plane because I had to go to church. Normally they just say 'blow you, we haven't got to go' and that's the end of it, but they always fix it so that I can go.

"I would be very upset if I didn't go to church, though. I know for a fact that if it meant my religion going, I wouldn't do some of the things I have to do. People can't understand it but I don't try to push it down their throats. It's just what I want to do and what I feel is right."

It is not only in her personal morality that Cathy McGowan differs from the normally accepted 'showbiz' image. She still lives at home with her parents, and when this interview was being arranged, suggested that she drop in to see your HIT PARADER reporter at her pad. She sipped a cup of good old British tea and ruminated about how it feels to be a trend-setter. "I love the idea of setting a trend for people to follow," she said, "But really I don't think that anyone can change their personality by copying another. My advice when it comes to clothes is to be yourself at all times." □

BLUES PROJECT

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first one that has made a valid city folk music. More than anybody, he has taken the elements that are around in American life and drawn on the musical resources of folk music and come up with a valid contemporary statement. He blew open the gates of controversy about whether people could write folk songs in the city. As it turned out, that is sort of a pseudo-question. I'm not talking about his folk-rock aspect but about his writing folk songs and he certainly has done that. In terms of his language he's certainly expanded the poetic resources of everybody. By showing the strength of a tradition, Bob Dylan, rooted deeply in English ballads, blues, all the things that are American folk music - together with him - created him. He also changed things around very drastically by the impact of the truthfulness of what he was doing. Dylan and the Beatles, although Dylan is more important in America in a certain way, just opened up the music field to much more reality. Personally, I hope he goes on illustrating reality rather than staying with just one point of view. I think there's some danger in that, but Dylan is such a large artist that he will expand much further, and provide more sustenance musically and culturally.

KOOPER: Dylan was also largely responsible for the electric thing in folk music and has had to suffer the abuse that all the other people don't have to. He was just out there with the guitar in the beginning, and now somehow the guitar is electrified and there are 5 people behind him and that's very strange. I did the concert with him at Forest Hills and I really feared for my life. I got knocked off my chair while I was playing. It was a real circus.

KALB: He got a lot of good material from that though, didn't he? (Laughter.) He probably started to do "Rainy Day Women" at this time. Sort of a carnival-aspect there.

The carnival can be deadly sometimes.

KOOPER: There were kids about 9 years old just running up onstage for kicks. It was ridiculous. But Dylan did what he wanted to do. He was very happy with that concert. He played what he wanted to play and all the other things didn't get in his way. A week later we played at the Hollywood Bowl and we got a very dissimilar reaction. The audience just listened and were stunned because that was the beginning of it. The applause was quiet after the first two songs. Towards the end they got with it and understood it. His "Blonde On Blonde" album is a masterpiece. He did it in Nashville. Wow! The musicians in Nashville are just incredible. I was very apprehensive about going because I had images of what they looked like. They were just so neat, super-playing people.

JD: Danny, a little while ago you mentioned something about Dylan and culture. What is cultural about him?

KALB: I have a point of view which is - when something happens on that mass scale, something is happening. Like Dylan talks about a 15-year-old girl who is writing a paper on William Blake and Bob Dylan. The number of things young people know is much greater than what people 20 years older than us know.

KOOPER: They dare to imagine.

KALB: I think he does communicate very directly to the kids. They're into his imagery as well as the musical aspects of it. Dylan represents the young, almost a different culture.

KOOPER: I remember when I had his first two albums. My mother came into the room and said, "Take that off, that voice annoys me." I can't play it when I'm at home. A lot of people are sharing a similar feeling. Somebody else might like Dylan just for that reason. His electric thing is good because he's getting through to a wider audience.

JD: Do you think people like Simon & Garfunkel, Neil Diamond, and Bob Lind are successful because of Dylan?

KOOPER: I wouldn't put Diamond with those names. Lind is beautiful in my opinion. His first album is very commendable. The same with Simon & Garfunkel.

JD: Did you hear "Richard Cory"?

KOOPER: It's great. Paul Simon told me that the version of it by "Them", out now, is the first time someone else made one of his songs mean something. It really impressed him. I think Simon & Garfunkel are into something very beautiful.

JD: Before you started playing these fantastic electric solos, you must have played more or less acoustic folk guitar. What got you on to the electric sound?

KALB: About two years ago, I was at the Night Owl and I heard some very good performers. One of them was Tim Hardin. He was playing an amplified guitar with some other musicians behind him. I was very impressed with him - and the possibilities of using rhythm in a complex, more exciting way than straight rock came to me. I knew then I needed a rhythm section in back of me and I wanted to be loud. You can play with a bass and drums but you have a way of being heard.

JD: Up to that point, how were you playing your acoustic guitar?

KALB: I was playing a finger style and soft-pick style too. At one point, I was playing with Dave Van Ronk's jug band and I played with a piano player, Sam Charters, in a very obscure group called the New Strangers. With Sam and the jug band, I was getting used to other instruments backing me up. Previous to that, I was playing blues guitar, which is a solo guitar form.

JD: And you were probably playing folk too?

KALB: Yeah, but for me folk was blues which was voice and guitar, but with me, mainly the guitar. I was always interested in R&B so I combined riffs and songs. But Timmy Hardin was the one who made me finally decide, plus a lot of things were in my mind. I felt folk blues was a straight jacket for someone who's not out of the tradition. I felt something much more external about playing rock music - electric music. It was much more "in the world" and exciting for me. The rhythm gassed me.

JD: Did you find any problem in changing?

KALB: It took me a while to learn to use the electric guitar in ways in which I wanted to use it.

JD: Did you play along with records?

KALB: I haven't done that in quite a few years.

{Continued on next page}

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KOOPER: But, we sure did it when we were kids.

KALB: Sure it was a lot of fun, trying to copy the breaks on a Ricky Nelson record - that great guitarist, Jimmy Burton - and of course, Chuck Berry. Elvis Presley's guitar player, Scotty Moore, impressed me too. I really saw the possibilities listening to Elvis, then and now. In terms of what I wanted, combining blues and rock. That rockabilly thing was, well, the folk-rock of yesteryear. Not really - it was authentic music.

KALB: Uh, I'd like to make a statement to the press. (Laughter) We are not exactly a blues band.

KOOPER: We started out as a blues band. The future of the Blues Project is being plotted out very carefully now. We're going through loads of material. We're going to get a great deal of new material, original material. We're listening to everybody, including jazz and classical. We're all starting to write more. Our new single is something I wrote. We're getting into it and we're going to woodshed (Practice, practice) the future of electric music - I just found out something that completely blew my mind - the Beatles' song "Rain." I stood back and said wow! What are they doing? I got the biggest kick out of spinning the record backwards on the turntable, and hearing the last line come out right. I couldn't believe it. Their "Revolver" album is representative of all kinds of things you can do in the studio. We're interested in that. I'm sure that album will have a fantastic influence on everybody. The Yardbirds' influence has already been felt in their electronics advances. It's going to be a long, happy future and the thing to shape American popular music. I hope we can have a hand in it.

KALB: I feel that everything has come together in the Blues Project now. The things Al mentioned will relate to our own present concept. It will serve as an expansion of what we're doing now, rather than being different from the basic thing we evolved into. We also want to involve people on the two levels. The physical one and also the music - as music. You have to hear the band to see what we mean by this. The interplay of instruments often gets very complex. We're aiming for a goal, even though we're into a million directions. We're very happy the way it's going up to now. □



UR gal in LONDON!

I had one very hectic 60 hours, to say the least! It all started at 8:00 A.M. one Wednesday when I was collected by DAVID (of D & JONATHAN), his wife BRENDA and son CAVIN to drive to Bristol (120 miles from London) for the last recording of TWW's "NOW."

The half-hour TV show was easily the most popular with all the artists who ever participated in it.

I say "participated" rather than "appeared" with good reason. Every week, as well as performing their usual material, artists were given the chance to do anything out of the ordinary that they wanted to. (On one show the drummer of a group did a comedy routine and brought the house down!) As well as this "artistic" freedom the bill-topper of the week indulged in "Pop Periscope", a DAVID FROST type, satirical attack on faces, quotes and items of news in that week's music papers!

Although this show was only seen in the Bristol area and was therefore not a big "plug" program, (and despite the fact that it was out of London), it somehow managed to establish itself as a very groovy half-hour to do and to watch!

The studio atmosphere was so relaxed that the artists always seemed capable of giving their best to make it swing. Both DAVID & JONATHAN hail from Bristol and they were taking the opportunity (as they had a few days off) of seeing their families. We got to Bristol at lunch time and after dropping BRENDA and CAVIN off at his parents' house, DAVID very kindly ran me over to the studios before going back home to lunch - he wasn't needed 'til later that afternoon.

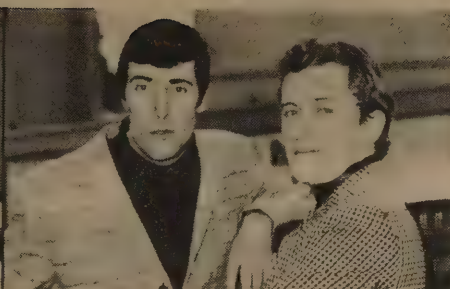
Despite many pleas for "NOW" to be shown nationally it never was - and now it has been "killed"...but at least it was "buried" with spirit - figuratively and literally! On the bill of the last one were: GEORGIE FAME, D&J AND ENGELBERT HUMPERDINK. And all of them, for their own reasons, were swinging before they so much as set foot in the studios: GEORGIE, because his record "Getaway" was No. 1 that week; D&J, because they had a few days off, and JONATHAN was especially chuffed as his wife JOAN had just had (the day before) their second child and it meant he would have plenty of time

to be with her and JASON (as the baby is to be called). And ENGELBERT? Well, with a name like E. HUMPERDINK? No; seriously, he was happy because he was back on the scene after a serious illness. As GERRY DORSEY, his real name, he was beginning to happen as a cabaret singer/TV compere/song writer, when he had to "retire" for nearly two years (whilst ill). His manager, GORDON MILLS (who put TOM JONES on the map) decided that with a new start a new name was called for - so E.H. was born! He was on the show to sing his first disc (as E.H.) entitled "Stay". This number has a wild Indian sound - but ENGELBERT's not jumping on any bandwagon; he is half Indian and he was born in India! As well as penning his own number, he also wrote TOM JONES' latest "This And That". A groovy disc, and, in my opinion, possibly one of TOM's best ever.

Naturally, after the recording there was a party, which everyone attended, to drown their sorrows. Somerset cider is very potent, and I can't remember much about the party - I got home at 5:00 A.M.!

After sleeping for the better part of the day I staggered down to Top Of The Pops feeling very dead! Also there was GEORGIE. Apparently he had been so engrossed in a game of cards in the back of the van on the return trip from Bristol that he hadn't realized that his road-manager (a new one) had got lost until they were miles off the home route. So he'd got back much later than I and only had three hours' sleep; but somehow he looked as though he had just returned from a three-month holiday...a No. 1 record is a great morale booster!

Also, on the show that day was DAVE BERRY, whose record "Mama" had suddenly shot into the Top 20. Because it was Cup Final week, DAVE and road-manager SAM couldn't get a hotel at such short notice - so I offered to put them up. They insisted, after the show, that I go for a meal with them before we went home. DAVE is crazy about Indian food and we really went to town - the curry was so hot that it revived me completely! Well, enough to make the boys hot chocolate before we retired at 12:30. The real miracle though was the next morning - I was up first



and managed to take them breakfast in bed! They have now sworn friendship for life!

The next day was Friday - RSG Day! After getting things together DAVE and SAM gave me a lift into town. I had to go into ELEKTRA Records to pick up an LP (lucky me!!). It was TOM RUSH's "Take A Little Walk With Me". Have you heard it? It's really groovy, one side is all well known numbers with amplified backing and the other side is more folky. TOM is also responsible for one track on Elektra's "What's Shakin'" LP. This album also has 4 tracks by the one and only SPOONFUL; and PAUL BUTTERFIELD and AL KOOPER and ERIC CLAPTON (the X-YARDBIRD) & THE POWERHOUSE all contributed tracks - each groove is groovier than the last!!!

One of the POWERHOUSE with CLAPTON is JACK BRUCE... who was a MANFRED for a while - he was on "Pretty Flamingo". He and ERIC are now two of the CREAM, a new group; the third is a drummer, GINGER BAKER, who is reputed to be one of the best drummers in England. Watch out for THE CREAM - they have a POWERful sound!

Then I made my way to Wembley and RSG! There that week were PAUL & BARRY RYAN; DAVE DEE, DOZY, BEAKY, NICK and TICH and the YARDBIRDS. Not a bad bill...

The RYANs were running through their latest, "I Love How You Love Me", when I arrived - when they finished, we made our way to their dressing-room for a natter. They have at last found a flat that suits them both, and are now involved in "discussions" about decorating and furnishing. They hope to be installed by October and have promised to invite me round when they have settled in. So watch this space to hear about their pad!

After my coffee I wandered back into the studio to watch the YARDBIRDS rehearsing. It was the first time I'd seen them with JIMMY PAGE, and it was interesting to see how well he fitted in visually as well as musically. The YARDBIRD he replaced - SAM - was also there. In his new capacity as co-producer of their records he was helping the sound men get a good balance. It was weird seeing him wander around unhurried by autograph hunters. The same applied to ex-SEARCHER CHRIS

CURTIS on both counts - as a performer and as a producer - he produced the RYAN's disc, bagpipes and all! SAM and CHRIS spent a lot of time in a huddle in the canteen together - plans to produce records jointly? Or just comparing notes??? After RSG! I retired from the scene to sleep for a few days!

SIMON & GARFUNKEL hit London recently for a short visit. It was the first time I had met them and it is impossible to put down on paper words that will give you a true impression of what they are like. Read the feature on them in your August HP...and like me, you might well get hung up on the communication, or rather the lack of, bug! All I can say is that after meeting them at RSG! I saw them quite a few times, and except when they were actually "working" or signing autographs I completely forgot that they were "pop stars".

After failing to communicate with PAUL on the communication theme, I turned to ART. He has had the same thoughts as I have on the subject of colors. What you see as, say, green and call green, someone else might see as the color you call red...but because grass is known as green, everyone calls objects which reflect the same "color" green. But how do we know whether we all see "colors" as the same?? Complicated - but logical argument, if you think about it. After all, no two people have seen through the same "eyes" at the same time!!

I went up to their hotel just before they left to say goodbye, and in the peace and quiet of their room PAUL played and sang their latest single to me: "The Dangling Conversation". You can see what the song is all about from the title alone! The HOLLIES were at one time going to issue "I Am A Rock" as a single; this idea was shelved, but it is on their latest British LP "Would You Believe"; PAUL had a copy of it in his room to take back home.

By the time you read this, PAUL & ART will have been back to Europe - a month's tour of Russia to be exact - I only hope they behave themselves and get home OK!!!!

MY MONTHLY BIT ON KINK PETER QUARF...He is still recuperating, but now in London. My flight with him is not to be...he is not allowed to fly

anymore. Because of the concussion he received in the crash he is more liable to blackouts...and this is very dangerous when piloting a plane! He assured me, though, that although he is off the scene at the moment, and likely, to be for quite a while yet, he is NOT leaving the KINKS...despite all the rumors...but I think only a fool would go on stage with the KINKS at the moment after having a great knock on the head... the power of the KINKS when appearing at ballrooms in 450 watts!! and add to that the screaming!!

I've just had a postcard from a person who has one of the toughest jobs in the world...to become an 'overnight' star. He is, of course, MICHAEL d'ABO, the person who's replaced PAUL JONES as the figurehead of MANFRED MANN. The p.c. was from Copenhagen, where he made his first live appearance with the group (first TV - before that was RSG!) It reads..."Here we are; and here am I making my debut! Apart from losing my voice on the first night - I feel it's going O.K. I hope I'm learning fast and gaining confidence; but I'm still relying on the success of the record to seal my success - our success."

PAUL JONES is much happier now that he is finally out. He handed in his notice on September 3, 1965...it took him nearly 11 months to get his freedom - the MANFREDS obviously realized his value to the group! He is now going frantic filming with JEAN SHRIMPTON, having photo sessions on his tod, (trans: "own,") and also having recording sessions. As far as the States go, he sees himself billed as "PAUL 'Pretty Flamingo' JONES". Over here he is a well known personality and everybody knows who he is...I don't think he has any worries at all; in fact, I think he's better off: GOOD LUCK PAUL...(he reads HP - I send him a copy every month - you can't buy it here!)

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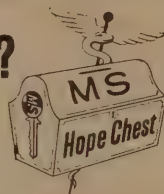
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**THE BEACH BOY
NOBODY KNOWS**
(Continued from page 33)

When I was fourteen, I was going to University High School. I was in the 10th grade because I had skipped a grade. In Los Angeles you go to high school in the 10th grade.

When I got to high school, I was around people like Sandy Nelson, the drummer, Jan and Dean and Dick and DeeDee.

We all hung around together.

I remember Jan and Dean in their garage with an Ampex tape recorder and an old piano. Dean would sit on the bench and sing while Jan would play piano. Then Jan had his first hit "Jennie Lee."

I had a band with Sandy Nelson, who was three years older than I. He would go to Jan's house and play drums and experiment. Then he started going around to all the recording studios. In February 1957, he said to me that we were going to make a demonstration. I had never recorded before.

We went in and recorded, but we didn't make a hit record. But, John Dolphin, a man who owned a record store in Los Angeles and had a label, came to our session and said, "When you guys are through, bring your record to our office and we'll see about signing you."

We went down to his office. It was in a bad neighborhood. There was a mean-looking gentleman standing out front of the office. We couldn't get the door opened, so we called John Dolphin by phone to open his office door.

John came out to open the door, and this guy started some trouble with Dolphin, and right in front of us this guy pulled out a gun and shot Dolphin.

This was our first experience in the record business.

Phil Spector, Sandy Nelson and myself spent a few months together playing dances on weekends. We had a band. Phil was making records as a writer and just getting into producing. He was putting together a record, "To Know Him Is To Love Him," and he wanted me to play piano on it and Sandy on drums. I said "No, I've got a date." This was April 1958. That summer the record was number one for weeks and weeks.

Then I started playing in a band that backed up all the acts that came into town. I was 15 at the time, playing amplified piano. We used to back up people like Richie Valens. It was really interesting.

When I got out of high school in

1960, I went to college. I was also working for this label called Del-Fi. I made a record called "Love You So." It was in the top 5 in Cash Box and Billboard. I also produced a terrible record called "Love You So" which did very well.

Then the Beach Boys started having local hits in California. I was surfing all the time when they started making surfing records, so I decided to make surfing records. One was called "The Original Surfer Stomp." It did well in certain areas and sold 150,000 copies and was on the charts.

But that was about it. My contract was up at Del-Fi, so I signed with Terry Melcher, who had worked at Columbia Records. He said, "Come on, we'll make a surfing album." I said, "Okay."

We spent \$18,000 on a terrible surfing album.

Then Terry was producing a group called the Ripcords. They had a hit, "Here I Stand."

I was signed to Columbia and started singing backgrounds on Ripcords records. Terry and I wrote their second song which was called "Gone." It wasn't much of a hit.

When one of the fellows left the group, the other fellow hired two other guys. Terry said to me, "Why don't you help them co-produce the next record?" I said, "All right."

We rehearsed them for twelve hours and brought them to the studio to record. We had already cut the instrumental background, but they couldn't sing with it. We tried for hours.

The Vice President of Columbia on the West Coast said, "If you guys don't finish cutting the record, we are going to scrap it because you're wasting too much money."

Terry and I went in to the studio, and in an hour we over-dubbed our voices nine times. We came up with "Hey Little Cobra." We were the voices on it. The other guys got the royalties and we were the producers.

One thing led to another and I started producing Paul Revere and The Raiders.

One day Mike Love called me and said, "Brian is sick. Help me find someone to replace him on the road because he's exhausted."

I went on the road with the Beach Boys because I couldn't find anyone. I used to play electric piano, but I hadn't played it for two years. Carl said, "Here's a bass. You're going to learn how to play it."

A week later I was playing bass. I was with the Beach Boys for a year on a temporary basis. It wasn't until just recently that they said "Why don't you just stay and be the sixth Beach Boy."

The Beach Boys and I have no con-

tract. We have a hand shake as a contract and we all know that I can leave the group whenever I want to. I was shocked to find how big the group is outside of America.

I know I can make singles as a solo artist and sell more records out of the United States, especially with all the publicity I've received as the new Beach Boy. I could say thank you, and leave, but I'd rather stay. Everything's just fine now.

I found the kids the same in England. I went to England to introduce myself as a new Beach Boy and see the halls we were going to play. I found out that the sound systems are not as reliable as they should be. The sound systems are not good here either.

We have our own expensive systems. They cost as much as it would to take another act with us on the road. But if kids are going to spend 5 or 6 dollars to see us, we want to show them how we sound...like our records. We have our own amplifiers. It's the same system that's at the Newport Jazz Festival. We take a sound man and assistant with us.

It's especially important that our sound be heard in-person now because Brian Wilson is really aware of "feel." That's his most important thing. That's the thing that has brought pop music together with Rhythm and Blues and everything else.

The feel of the pop record has gotten more full. People are conscious of more rhythm beats, like the back beat. You can have a hundred different types of music and it's this feel that holds all of them together. Whenever we rehearse, Brian always says, "Guys, you've got to feel the rhythm and you'll have no trouble."

I've recorded about 40 songs with the Beach Boys since I joined the group.

Now that Brian has left the road he is stronger musically than when he was on the road. He's making better records. He doesn't have all the pressures of the road.

We're reaching a wider audience now and the Beach Boys are growing. Surfing music lasted for five minutes. It was just a vehicle to launch the Beach Boys and that's it.

There is no surfing sound. There is the Beach Boys sound, but there is no surfing sound, vocally. There might be an instrumental surfing sound, but the Beach Boys don't do that.

The Beach Boys are a vocal group that has its own sound, which every top group has.

I want people to know what things are happening to the Beach Boys because we are moving forward. I want people to really dig our new albums and to appreciate us as a growing, moving group. □



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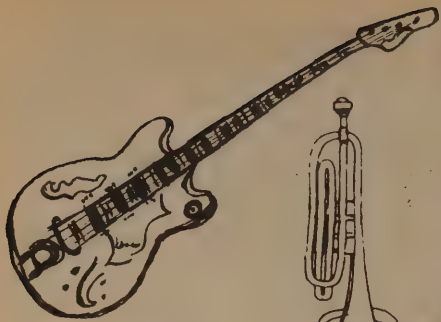
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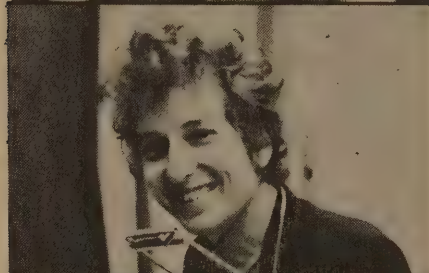
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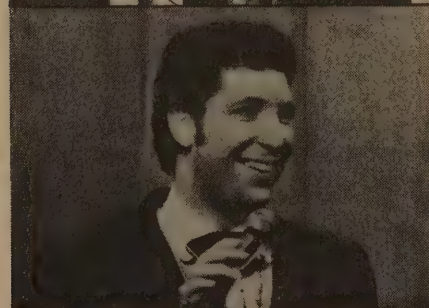
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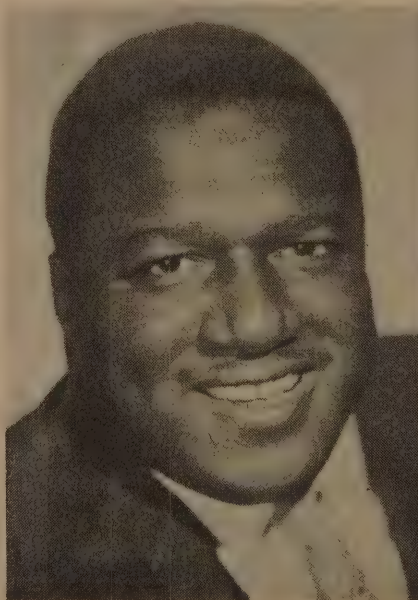


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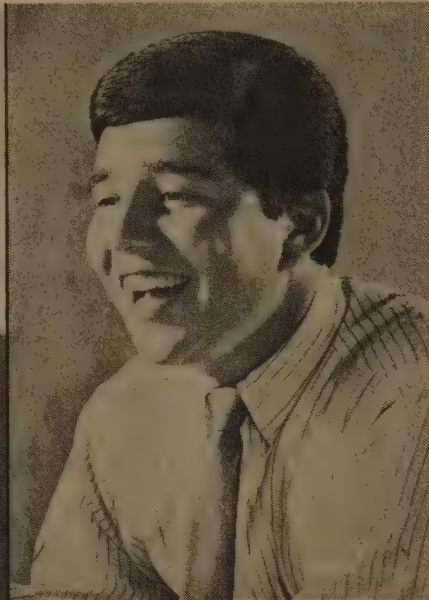


That Elektra album we've been mentioning called "How To Play Fender Bass" is by **Harvey Brooks**, one of the finest bass players around. Harvey was on the "Highway 61 Revisited" album. It will be released this fall./ "The **Peter, Paul & Mary** album," newey from Warner Bros., has tracks with the **Paul Butterfield Blues Band** and **Charlie McCoy**. We would like to apologize to P.P.&M for once calling them corny and trite. Actually, four years ago, they were into what all the groups are doing now. We wish them a long, happy life./ Howard Solomon, owner of the Cafe Au Go-Go in New York, announced that **John Lee Hooker** would record there backed by the **Muddy Waters** band./ The photo of the girl on Bob Dylan's "Blonde On Blonde" album is **Claudia Cardinale**./ If you peel the art work off of the **Beatles**' "Yesterday, Today" album, you might discover the original, gory cover that caused so much baloney. Capitol Records just pasted the new cover right over the old one on a bunch of the LPs. If you've discovered a way of exposing the original without messing it up, let us know./ "Eleanor Rigby" is truly a work of art. Beautiful **Beatles**./ We hear all the rock groups complaining about the boredom and exhaustion from touring. "The road" was the life blood of jazz guys as well, but the jazzmen learned to live out of suitcases. Could it be the younger generation is softer? Lots of rock groups don't even show up for gigs. We'd like to hear opinions./ **The Beach Boys** laugh on "Barbara Ann," **Zal** laughs on "Bald Headed Lena" **Dylan** cracks up on "119th Dream" and "Rainy Day Women" and **Tom Jones** splits a gut on "What A Party."/ **Chuck Berry** has signed with Mercury Records and rumor has it that **Bob Dylan** will do likewise. At this writing Bob has not renewed his contract with Columbia./ **Eric Burdon** is keeping his drummer, **Barry Jenkins**, but the others will go their own way. "See See Rider" is the first record under the new name **Eric Burdon** and the **Animals**./ Two new movies for **Herman's Hermits**: "Mrs. Brown, You've Got A Lovely Daughter" and a remake of the Marx Bros., "A Day At The Races."/ Pianist, **Bud Powell**, whose life was a constant series of hardship and sickness, died from pneumonia on July 24th. May he rest in peace./ Good instrumentals getting big. "Wade In The Water" by **Ramsey Lewis**, "Misty" by **Groove Holmes**, "My Sweet Potato" by **Booker T.**, "How Sweet It Is" by **Junior Walker**. And in the midst of it all a revival of blah, ugh, "Wipe Out."/ Yech award goes to **Chris Montez**. What a horrible voice./ Best record this time is "Eleanor Rigby." □

Groove Holmes



Chris Montez



A Group Without An Image...

Of all the top British boys who emerged at the same time as the Beatles or followed hard on their heels, only Manchester's Hollies lacked that readily identifiable image. Their hair was ultra-short by the prevailing pop standards, their manner polite and their humor restrained. In actual fact, they had little, apart from their actual music, to commend them to the public's notice.

Allan Clarke feels that the group's success is based on their simplicity. "We're easy-going and we make good records," he told HIT PARADER over a cup of TV canteen tea. "The main fault of a lot of groups is that they bring out a new idea which is successful and then they try to make it again with almost exactly the same thing. But they soon find out that people are not as stupid as that and so they fall out of the Hit Parade and are never heard of again."

Guitarist Graham Nash took up the story. He plays rhythm guitar and shares vocal duties with Allan and is also main spokesman for the group. "Our image is indefinable," he said. "We're continually changing because, like everyone, we are very happy, miserable, good, bad, in turn. We're not rebels like the Stones, and, in fact, I think it's bad to have an image."

Bobby Elliot, generally considered the best beat drummer in the country, chipped in with his usual belligerent manner: "Every record we make is different from the previous one, and so people don't know where the Hell we are!"

"And that's the way we keep the public interested," explained Allan shrewdly. "It will be good if in five years time people can play a Hollies record like *Look Through Any Window* and not have to say 'Who's that?' We want them to remember us as a group, not as an image. We also want to sell us, not the records we make."

For some time now, Allan, Graham and lead guitarist Tony Hicks have been engaged in writing their own songs, but until recently they have been reluctant to take chances with them as being potential hit material. Most of their B-sides to date have been written by the team, but there is now a strong possibility that they have at last come up with a number strong enough to be chanced as a single. *Stop* is shortly to be released just prior to their proposed October tour of American colleges.

the HOLLIES

interview and
pictures by
VALERIE WILMER



L to R, Graham Nash, Allan Clarke, Eric Haydock, Tony Hicks and Bob Elliot.

"A lot of people will be surprised when they hear *Stop*," said Allan. "Song-writing helps with the money, but there won't be any real satisfaction for us until someone accepts one of our numbers as being good enough for an A-side every time."

Since the Hollies have complete say in all matters concerning their recording career, they have themselves been responsible for rejecting their own songs, a fact which shows a high standard of integrity. Graham, who was half of a double-act with Allan for two years before the Hollies were formed, claims he started writing because he felt he had something to say. "But it's only recently that that something has become clear to us."

"We like writing about personal experiences, something people can identify with. What we don't enjoy is something like the recent 'protest' wave. That was too many people defining something that needed to be said, just a state of affairs. We never allow ourselves to be associated with trends, that's bad for you. I'd like to continue writing because I feel that now we're really creating something."

Current uplift for the group is the fact that their favorite artists, the Everly Brothers, have just recorded an album which includes seven Hollies originals, and also another from the pen of Clarke/Nash/Hicks is to be the Americans' next single.

"The Everlys are like legends to us and it's still quite unbelievable," said Graham. "Only five years ago Allan and I used to wait outside their hotel to get their autographs. They usually write their own material and it's so good. But fancy them thinking that our songs were good enough to record! They saw us on the Palladium show and asked us to come round the corner to their hotel. So we went along and played them everything we had and they were knocked out!"

Allan continued the story: "Two days after they heard our songs they were in the recording studio. Graham and Tony supervised *Hard, Hard Year*, which is, I believe, to be their next single. But they didn't sound like our numbers at all. The Everlys are just wild!"

The five Hollies - bassist Eric Haydock is the remaining member of the group - view their pending visit to the States, their fourth, with mixed feelings. Last time they had visa trouble and even after joining the American unions were unable to appear on "Hullabaloo" after two days spent in rehearsal. "It's unfair because we let American artists into Britain," protested Allan. "It's not as though we're like the Beatles, taking millions of dollars out of the country." He laughed: "We're not yet that kind of threat!" □

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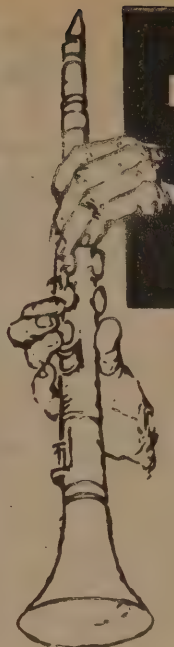
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by Jim Delehant
from notes by
Mike Bloomfield
Thanks, Mike

OTIS RUSH



"Chicago, The Blues Today," vol. 2 on Vanguard is the finest blues album I've heard in a long time, mainly because of the several tracks devoted to Otis Rush and his band. He's just a beautiful singer and guitar player in the B.B. King school — but not quite.

Otis' personality is amiable, pleasant, accommodating—above average in these respects — with members of his combo as well as interviewers and admirers who drop into Peppers Lounge to watch him play.

He was born in Philadelphia, Mississippi on April 24, 1934 — schooled in Lauderdale, Mississippi, until the eleventh grade, and now lives on Chicago's east side.

Otis was around 19 years old when he first started playing around the house. He now plays left-handed — "Because I am left-handed." His first instrument was guitar and he worked out a style completely on his own with no lessons at all. He also played his brother's harmonica a little but doesn't bother with it any more.

Otis' mother sang in church choirs, and although gospel singers usually frown at the mention of blues, he was not discouraged from playing what he wanted to play. "I wasn't encouraged either," adds Otis.

But, he listened to his favorites on 78rpm records, favorites which he also considers influences: Big Joe Williams, Charles Brown, B.B. King and T. Bone Walker. Some old songs he loves in particular are "Baby, Please Don't Go," "Merry Christmas, Baby," "Trouble, Trouble," and "Black Night."

The first blues singers Otis remembers hearing are John Lee Hooker, Muddy Waters, Tommy McClennan, Lightnin' Hopkins and the first Sonny Boy Williamson.

Otis' first jobs weren't exactly musical. He worked as a farmer, packing house laborer and even punched a few cows in the stock yards. Needless to say, music as a career became increasingly more interesting.

Eventually, he met Muddy Waters and the bass-playing, songwriting, record-producing Willie Dixon, who helped Otis meet the right people. It wasn't long before Otis was playing gigs and he recorded his first record in 1956. If you look hard, you can still find his early records on Cobra, Duke, Argo and Chess. Mike Bloomfield says his favorite by Otis is "So Many Roads" on Argo.

Otis' wife, Catherine, likes the blues, and his children, Tony, seven years old, and Diane, four, love the blues. They couldn't ask for a better teacher. "They're always trying to get at my instruments," says Otis.

We can only hope the blues revival will help men like Otis get lots of work and make lots of money. Of course, everyone reading this now can help by running out and buying the Vanguard L.P. mentioned above. Wouldn't it be wild if Otis Rush could get to everybody like the Beatles? It really seems absurd that it isn't happening because, as Otis puts it, "Blues is the foundation of all music. Those that say they don't like blues, someday they'll get them. It can't be all sweet. There has to be some bitter." □

SOME EARLY STUFF



about the Association

"We try to base our music on original ideas, which I believe is the only way," says Jim Yester of "The Association." Certainly The Beatles, The Lovin Spoonful and The Rolling Stones have proved it. We feel that any group who wants to stay around awhile has to do original material."

All of the guys in the group are very creative and can produce enough tunes to supply "The Association with material." But sometimes a song comes from an outside source.

"If we really were to dig a tune that somebody else had done or has available for recording, we'd do it. For instance, a friend of ours wrote 'Along Comes Mary' and brought it to us, wondering if we would like to do it. We listened to the song, dug it and seven months later, we recorded it along with four other tunes. After all the tunes were complete, we listened, and 'Along Comes Mary' was the pick by majority rule." The song became a hit and The Association was on its way.

Jim Yester, 23 (first rhythm guitar, lead singer), Gary Alexander, 22, (first lead guitar, composer-arranger), Ted Bluechel, 21, (drummer, third rhythm guitar), Brian Cole, 23, (Bass), Russ Giguere, 21, (lead singer, second rhythm

guitar), Terry Kirknon, 23, (23 instruments, lead singer, composer), make up "The Association."

Brian Cole, before joining "The Association," was in a group called "The Gnu Folks," composed of two guys and a girl. Russ Giguere was a light man at "The Pasadena Ice House." Ted Bluechel was in a group called "The Cherry Hill Singers." Both Brian and Ted had worked on the Ice House and both had met Russ there. Terry and Gary were doing arrangements for other groups. Jerry had been in the Army, doing a thing with special services overseas. They all more or less met one night at "The Ice House," and from then on "The Association" came forth. They've been together for two years "When we just got together, the money we earned was very little, so we got all our friends together and rented a house. Before long it became a haven for all 'The Young Upcoming Talent' and for all 'the Non-Upcoming Talent.' We were meeting a lot of people and constantly kept taking them in. Those times were certainly interesting, to say the least," says Jim, "Before going East, we played about thirty high schools and some colleges on the West Coast. As a matter of fact, we were the first rock group ever to appear at so many high schools."

Needless to say, The Association has since graduated to bigger things. □

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•FIDDLE AROUND

(As recorded by Jan & Dean/Liberty)

CLINT BALLARD, JR.

LARRY KUSIK

Woh, woh, woh fiddle around

(Fiddle fill-in) fiddle around

(Fill-in) they would fiddle around and
around

All over the town.

Do you remember Sally?

Her eyes were big and blue

Her kisses were so tender and warm

But her heart was so untrue

She used to (repeat chorus).

Sue said she'd be faithful

Irene gave me her heart

But they would start a-cheatin' on me

Each time we were apart...oh they would
(repeat chorus).

Though I've had lots of girlfriends

When all is said and done

Baby, you're the only girl for me

'Cause you're the only one...who

doesn't (repeat chorus).

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•REACH OUT I'LL BE THERE

(As recorded by The Four Tops/
Motown)

**HOLLAND
DOZIER
HOLLAND**

Now if you feel that you can't go on
Because all of your hope is gone
And your life is filled with much confusion
Until happiness is just an illusion
And the world around is crumbling down
Darling (reach out) come on baby, reach
out for me
(Reach out) reach out for me.

I'll be there with a love that will shelter
you

I'll be there with a love that will see
you through.

When you feel lost and about to give up
'Cause your best just isn't good enough
And you feel the world has grown cold
And you're drifting out all on your own
And you need a hand to hold
Darling (reach out) come on girl, reach
out for me
(Reach out) reach out for me.

I'll be there to love and comfort you
And I'll be there to cherish and care
for you

(I'll be there to always see you through)
(I'll be there to love and comfort you)
I can tell the way you hang your head
You don't love me like your friend
And so in case you look around
And there's no peace of mind to be found
I know what you're thinkin', you're alone
now

No man of your own

But darling (reach out) come on girl,
reach out for me

(Reach out) reach out for me.

Just look over your shoulder

I'll be there

To give you all the love in me and I'll
be there

You can always depend on me.

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**News-Inside Information,
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Platter Chatter

JOE TEX/THE LOVE YOU SAVE -- No other singer/songwriter can combine genuine soul, down-home philosophy and subtle humor like Joe Tex. His third and best album includes a couple of Joe's recent hits, "The Love You Save May Be Your Own" and "A Sweet Woman Like You;" a swinging interpretation of "Heartbreak Hotel," with a few wry Presley touches; the irresistibly moving beat of "Close The Door" and "If Sugar Was As Sweet As You;" and seven more equally outstanding tunes, all backed by a fantastic band. Joe is not only talented, he's also one of the very nicest guys in the music business. Buy it. (ATLANTIC 8124)

BLONDE ON BLONDE - Recorded in Nashville, Tennessee, was one of the best things that ever happened to Bob Dylan (HP Nov. '66). The Nashville musicians give Dylan's typically ambiguous lyrics the most relaxed and solidly musical backing he's ever received on records. This 2-record set ranges in mood from the boisterous "Rainy Day Women #1 and 35" to the rambling "Sad Eyed Lady Of The Lowlands" (occupying an entire side of one record) to the humorous "Leopard-Skin Pill-Box Hat." "Memphis Blues Again," "Just Like A Woman," "Obviously 5 Believers" and "I Want You" are also nice, each for various reasons that can better be imagined than described. (COLUMBIA C2L 41)

MUSIC OF BUEGARIA is an album that has been recommended to us by the Beach Boys, the Bryds, the Blues Project, Fred Neil and several other people whose opinions we respect. This collection of authentic Bulgarian folk songs is sung and performed by men and women farmers who have had very little contact with the outside world. Yet their music has a timeless quality because of its simplicity and honesty. The female chorus on "Theodora Is Dozing," "The Bird Has Come," "Mother Has Decided To Marry Me Off" and a half dozen others is one of the purest, most beautiful sounds you will ever hear. The instrumental tracks are virile and moving. This album is a rare find. (ELEKTRA EKL 282)

BASIE'S BEATLE BAG is a successful interpretation of Beatle songs in the swinging jazz sound of The Count Basie Orchestra. "Can't Buy Me Love," "Help" and "She Loves You" reverberate with brassy excitement while "And I Love Her" and "Michelle" are performed with delicate beauty. This is an album everyone can be happy about, and you can dance to it, too. (VERVE V-8659)

AFTERMATH, which we decided we like after more listening, introduces several new sounds that may startle some Rolling Stones fans until they get used to them. There's a marimba, piano and guitar prominent on "Under My Thumb," a dulcimer on the stately "Lady Jane," a one-man-band-type sound on "High And Dry," lots of fuzz-tones, particularly on "Think" and "It's Not Easy," and lots more interesting departures. "Paint It Black" is included for those who prefer something with more bite. "Going Home" is 11 minutes and 35 seconds long, but the less said about it the better. Anyway, the Stones aren't standing still and we await their next LP to see how much further they take their musical explorations. (LONDON PS 476)

EASY LIVING is the kind of LP you play when you feel like curling up comfortably with your favorite person of the opposite sex. Paul Desmond's smooth, romantic-sounding saxophone, complimented by the tasteful guitar of Jim Hall creates a relaxed mood. The tunes are mostly old standards like "I've Grown Accustomed To Her Face," "Here's That Rainy Day," "Polka Dots and Moonbeams" and "Bewitched," but the interpretations are modern and inventive. Enjoy. (RCA VICTOR LSP- 3480)



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Dear Sirs:

Today, I bought my first copy of Hit Parader and it's my last! On the cover you had the story "Do The Rolling Stones Hate Their Fans?" - find the answer from London, etc. Well, I have never read a more untrue story about the greatest group in the world. You just put down the personal opinions of some stuffy and more than likely rude reporters and photographers. The Rolling Stones don't like that kind of people so why should they put on an act for some petty reporters. If you can do some fast recalling to the "story," you'll see that the first story the "fans" that didn't like them were the ones that didn't get to meet them. The two girls that did, had entirely different opinions of them. Maybe the others had some jealous feelings toward the two girls. The second one from London was by one of those stuffy reporters I was talking about. And the third had nothing to do with fans whatsoever. Another thing the story stressed was that the Stones didn't give the fans enough of their personal time. Well that's what it is - their time. And I think that any true fan would be more than happy with the great music they produce. You didn't mention the reaction of their fans during the concerts. Would they act that way towards somebody they thought hated them? I went to a Stone concert, and let me tell you the Stones don't hate their fans. During the show Mick put on the most fantastic show possible. Bill was constantly smiling to the kids, and talking to them - some hate huh? They did about 25 minutes of songs (5). After the show when they went to their hotel, they went on the balcony and were waving to the fans. They did three shows and at the end you can bet there were 5 pretty tired Stones. Anybody who thinks that the Stones are sloppy, dirty, etc. - should then just go see them at a concert. Brian is my favorite but they were all fantastic. You probably won't print this letter 'cause it's long and besides it's true, more than I can say for your story!

Barbara Ducey
Vineland, N.J.

Ok! All right, already! The Stones don't hate their fans. Didn't anybody read between the lines in "Your Turn At The Dentist's" and "Another Nervous Breakdown"? We like the Stones, honest.

Dear Sirs:

Please allow me to thank you for your very interesting article on the Yardbirds. I'm a devoted fan of theirs and I think they are unsurpassed instrumentalists. However, I was amused to see that not only did you copy your "Yardbird Fact Sheet" almost word for word from the back of the "For Your Love" album, but that you also goofed and misspelled the name of their drummer, Jim McCarty, which you spelled "McCarty". That happened to be a misprint on the album that you didn't catch.

Second, I think your magazine is boss and that it has the greatest collection of rock 'n' roll facts ever compiled in one magazine cover. I've been buying it the last few months and was pleased to see several articles on the Beach Boys, who are my absolute favorite group. Keep it up. Also, I would very much like to see the addition of a national record list in your magazine. You could reprint the "Cashbox Top 100" and if you felt really ambitious you might even include a "Top 50 albums" and "British Top 50" lists.

Lastly, I must congratulate you on your responses to insulting letters. I laugh myself silly at your sarcastic witticisms directed at those immature 12-year-old girls who can't take any criticism of their favorite groups. I also enjoy your movie and album reviews in which you're not afraid to express your opinions, good or bad. Please remain all that you are now and never allow yourselves to become one of the teen gossip sheets.

Truly yours,
Fred Jonassen
Cheyney, Pa.

Dear Editor:

I really feel sorry for the simple guys that have been sending you those snotty letters, because they really must have some sort of low-down nerve writing the things they do. I couldn't believe it. For instance, in your Sept. issue someone mentioned you had a second rate magazine. Well, to tell you the truth, I can't feature HP being a second rate anything.

I really love your articles, especially when you print pictures, stories on the Animals. (Eric is so-o cherry.)

Furthermore, I think you've done a pretty thorough job so let's leave the ones that can't do anything else but complain out in the dark. Just keep printing the things that are fun to read. You wouldn't believe all the things I learn. Put lots of Rolling Stones pictures in your magazine. Just keep on printing these boss magazines and Spokane will rate you number 1.

Your friend,
Kathie Barcklay
Spokane, Wash.

Sirs:

A Most Eloquent Wording Award of the year for the Writer of Music Spotlight! His is a most formidable remark on the stupidity and insane judgment on which American record buyers base the reason for purchasing Miss Sinatra's drunken and gibberish-spiked carols!

However, he also made a remark that bass players always seem bored. When I had the fortune to see the Spoonful and the Turtles when they played here, Mr. Tucker and Mr. Boone hardly seemed unnerved or bored.

And your Platter Chatter is several months behind. The Yardbirds' album is several months old, and the Baroque Beatles Book and Ray Charles are quite aged.

Sincerely,
David Brown
Hagerstown, Md.

Dear Mr. Brown: Yours is a most eloquently worded missive and certainly wrote very good. Your critical sentence on Miss Sinatra doesn't quite make it. "Yech" is short and to the point. As for the bassists, Mr. Wyman of The Stones is a bored gum chewer for one. And since when is good music "quite aged."

Dear Editor:

I think Hit Parader is a great magazine. I think the same about the "We Read Your Mail" department, but I would like to answer that kook who put down the Beatles in the September issue. Obviously she (?) was afraid that if she signed her name she would be mobbed! (The one who signed "Animal Fan").

First I want to say I have nothing personal against the Animals, they have released a few good hits but that's as far as they go. They don't hold a candle to the Beatles. The Beatles were the pioneers of "this" sound and if it wasn't for them, there probably wouldn't be any Animals. Almost everyone of the Beatles songs have become instant hits and they deserve it. I think that if this "Animal Fan" would read the paragraph about Dave's statement, she would see that even Eric says the Beatles are "more talented writers." As for "Little boys" the Animals are the children and shouldn't play with the big boys (Beatles). Again, nothing personal. I think she has the names reversed in her statement about it being the day when the Beatles are as good as the Animals. Otherwise I am very pleased with the mag, so keep up the good work.

An angry but loyal Beatle fan,
Ted Ferris
Poland, Ohio

Dear Editor:

In your last copy of Hit Parader some jerk wrote about the Beatles and that they couldn't sing and that the Animals were much better. Well, I sure hope whoever it is has enough money to cover their hospital bill, because if I ever get a hold of whatever it is, they'd need it! I think the Animals is a good name for them because that's exactly what they look like!

"A True Beatle Fan",
Bowmanstown, Pa.

Dear Editor:

The stupid girl who wrote that the Animals are much better than the Beatles just ain't up to date. She must be a mental case, if she says the Beatles have made lousy songs

lately. Well, for her information the Beatles have made more songs than the Animals. And if she has all the albums and practically all the 45 records like I do, she'd see alright.

She has some nerve. Answer this. Have the Animals ever had a concert at "Shea Stadium?" No, the Beatles? Yes.

Sure everyone has their own opinion but I think she exaggerated this a little too far. If you write stories about the Animals every issue, I will never buy this magazine again and that goes for my 84 friends.

This is the first time I bought Hit Parader and if you don't pick up on the fab Beatles it will be the last.

An Animal hater, a Beatle lover,
Elizabeth Clasevah
4444 Baychester Ave
Bronx, New York

PS: If anyone agrees with me just write to the address.

Dear Editor:

The whole new concept of Hit Parader magazine is the best one of practically all the recent 'teen' magazines. Truth be told, you readers as adult readers, and especially the interesting ways in which you bring out the intricate details about the music of today. That is mainly what makes Hit Parader magazine "the" magazine for young people who are interested in more than mere facts and "pics."

I am especially interested in the way you handle everything you do on Bob Dylan. Once upon a time I disagreed with you. But then I'm sure, wasn't on the Beatles' wave when they penned "Nowhere Man." Dylan is at "where it's at" that only a few individuals actually dig him, and since one of those is John Lennon, who did the lyrics for "Nowhere Man," I actually doubt that he would put down Bob Dylan as someone "sitting in his nowhere land," etc. Other than that, Hit Parader is Brutus!

I also hope you'll do a bit in your Platter Chatter about Dylan's newest LP, "Blonde On Blonde."

It's really in the groove the way you write articles on the groups while they're in recording studios cutting records. Especially the way you did the Spoonful, and I hope "Bob Dylan In Nashville" turns out as good. (Also continue to do stuff on Greenwich Village and all the cool groups that play there.) Like practically everyone else, I want to make the Village scene as soon as possible and blow my mind, in the meantime, with the sounds of Dylan, and the Butterfield Sound.

Bob Hunter
Canon City, Colorado

Next issue we're running an ultra-lengthy report on Bob Dylan and his album "Blonde On Blonde". It's the best thing we've ever seen on Bob.

Dear Editor:

I just wanted to extend my congratulations to you for such a fabulous article on Dennis Wilson in your September issue. When I first

saw the cover and read "The Private Life Of Beachboy D.W.", I was deathly afraid that it would be a string of gossip or half-truths which Den would prefer to keep out of the public's eye. I should've known HP would never stoop so low. (Unlike some magazines which I no longer purchase). I believe all newsworthy people are entitled to some secrets and privacy, and they should never have to fear prying reporters who have a habit of pulling skeletons out of closets" (real or unreal) and destroying that mysterious quality that makes you feel there's more to the artist than you see. And love you for giving us the inside scoop on a clean, uncorrupted person. I will have a dinner (not to mention a party) in your honor.

Pat
New York

Dear Editor:

This will probably be one of thousands of letters you will receive concerning Len Barry's press release in your October issue.

I think Mr. Barry should realize that his press release does not represent the feelings of a whole nation and conservative generation, but only a small group and all wrong.

Let me state, he is completely mistaken when he says he doesn't mind long hair in his own record group as Tumble and The Dreamers. But sure it was a shock for him to find out about the Spoonful.

Remember the Spoonful and the Dreamers were started before the Beatles. The Spoonful had a lot of good time music hits and an end on, while the Dreamers turned out to be only a dying fad. Anyhow, the big point is, Barry makes in such performers as the Rolling Stones or more so Dylan, a star out and are very much so talented and loved by the public. But the long hair extremists are not in the public and are out of touch with the public and are a waste of time.

Especially the English groups such as the Animals and the Kinks, who are the makers of the new sound. The long hair is an animal. I don't think I would be wrong to say that some performers in this time, who make their work seriously, would be pleased to know that someone was angry with them because of the length of their hair.

Take for example, Mr. Barry fails to see that some groups as the Spoon, Animals, and the Kinks, such as Dylan, the lyrics are almost equally as important as the music. It is an anti-establishment song, which is generally what the long-haired groups are for. The public in the past has not been able to imagine the Stones might have been a "bad" group. So even if I believe that the long hair is a waste of time, like A Rah, the long hair doesn't know how good he is.

What about some more stories on Phil Ochs? His summer LP, "Phil Ochs In Concert" is fabulous. A couple of months ago

(Continued on page 59)

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And all hope for tomorrow was gone
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There's a future for me
And I can make it with you, baby
I can make it with you.

I can make it with you by my side
And when life had lost it's meaning
When my dreams had been shattered by time

You touched my hand and baby
You made me see

There's a future for me
I remember when I was down
I was lost but I've been found.

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• WHAT A PARTY

(As recorded by Tom Jones/Parrot)

HUGO & LUIGI

GEORGE D. WEISS

What a party we had last night

One continuous ball

We started out just hangin' 'round with nothin' to do

And then the birds came wigglin' by and Ooh! Ooh! Ooh!

I'm tellin' you what a party we had last night

And I had the best time of all.

Paula got pushed in the pool, how cruel
What a shame what they did to what's his name

Tom got scratched by a pussycat, sorry about that

I'm tellin' you what a party we had last night

Unbelievable ball

And when the bash was breaking up in couples of two

I picked a bird and took her home and ooh! ooh! ooh!

I'm tellin' you what a party we had last night

And I had the best time of all.

Drink up

Paula got pushed in a pool, how cruel
What a shame what they did to what's his name

Tom got scratched by a pussycat, sorry about that

What a party we had last night

An unbelievable ball

And when the bash was breaking up in couples of two

I picked a bird and took her home

What a party we had last night

And I had the best time of all.

I gotta tell ya
I had the best time of all
You wanna know her name
I had the best time of all

Why don't you find out for yourself
I had the best time of all

I can't stand too much of this
I had the best time of all

You gotta believe me
I had the best time of all

One more time

I had the best time of all.

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WE READ YOUR MAIL



(Continued from page 57)

Barry McGuire, with the Mamas and Papas doing the background. Whatever happened to it?

I just got my first issue of HP two copies ago, but plan to get issues from now on, as it is the best magazine of its kind on the market. Keep up the good work.

Sincerely yours,
David Lichtenstein
South Plainfield, New Jersey

Before they became famous, the Mamas and Papas backed up vocalists on the Dunhill label. They also toured with Barry McGuire as his backup group along with the Grass Roots who offered instrumental support.

Dear Editor:

The enclosed pensive photo was snapped at Nassau where we appeared sometime ago. Patti Levey (the young lady between Barry and I) told us her father publishes HitParader. Does he?

Eric Burdon



Yes.

Dear Editor:

I just had to write this letter. I've never written to a magazine before. I was reading the column "We Read Your Mail". Some people don't appreciate what good a magazine you have. It's great.

But one thing in September issue you didn't complete "This Door Swings Both Ways" by Herman's Hermits.

Let's have more Herman's Hermits, Bobby Vinton, Gary Lewis. They're great too.

Love,
Shirley Williams
Pensacola, Fla.

Sorry about that Shirley. Herewith we print the entire song.

•THIS DOOR SWINGS BOTH WAYS

(As recorded by Herman's Hermits/MGM)

DON THOMAS

ESTELLE LEVIT

Everyone's life is bitter sweet
It's a door that opens wide
And no man can call himself complete
Till he's seen it from both sides.
This door swings both ways
It's marked in and out
Some days you'll want to cry
and some days you will shout
This door swings both ways
It goes back and forth
In comes a southern breeze or a cold
wind from the north.

This door swings both ways
Lets in joy and pain
In comes the morning sun and then
the evening rain
This door swings both ways
Lets in dark and light
Every day you make the choice to let
in wrong or right.

When shadows fall you must prepare your-
self for sunshine
For everything there is an end
And so my friend you must be brave.
This door swings both ways
Which one will it be
Will you live in happiness or dwell in
misery
This door swings both ways
Lets in earth and sky
Make the most of living if you're not
prepared to die
Make the most of living if you're not
prepared to die.

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Dear Sir:

I saw a little square in HP that said you read all our mail, so I thought I'd write. I enjoyed reading that article on Len Barry in the October issue very much. I must say that I back him all the way. My reasoning is this: I saw a live concert recently featuring Herman's Hermits and the Animals. The Animals were most disappointing. They are terrible singers on stage; the only way they get attention is by their dress (Eric - orange pants and a blue shirt), by their hair, and by their awkward stage movements. When it came to "House of the Rising Sun" they sang like they were just learning the words to the song. Herman's affection for his audience is fantastic. He sang all his songs marvelously and to his utmost best.

The girl I went with also agrees with me on these points. Thank you very much.

Sincerely yours,
Werner Hey
Dixon, Illinois

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6 TOP HITS OF THE WEEK

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GRANNY'S



As of September 5th the *Animals* will go their separate ways...As of today, there are NO divorce plans for *John* and *Michelle Phillips*. They had a reconciliation and every thing is honky-dory...*Michelle* is back with *John*, and also with *The Mamas & Papas*. *Spencer Davis' Group*, one of England's top rhythm and blues groups, to tour the United States in late October...*George Harrison* recently opened "Sibylla's", a discotheque just off London's famed Piccadilly Circus...*The Rolling Stones* delayed their departure to America by one day to attend the opening...*The Mindbenders* will be doing a movie, "To Sir With Love". The film stars *Sidney Poitier* and recently went into production in England. The *Mindbenders* will sing the title song over the movie credits and will also do a cameo appearance. The score for the film is being penned by *Barry Weil* and *Cynthia Mann*...The *Animals* cut short their stateside tour so *Eric Burdon* could make a movie. Apparently, the rest of the group isn't too happy about it, but *Eric's* movie really sounds great. It is being made by *Universal* and will star *Eric* in a dramatic role, playing a pop singer who builds a religion around himself...Quite sadly, *Roy Orbison's* wife, *Claudette*, was killed in a motorcycle accident. We at *Hit Parader* would like to express our deepest sympathy to *Roy Orbison* on his great loss...

Scott Walker grew a beard but shaved it off a few days later...Big British name, *Spencer Davis*, to appear in a *GHOST* film...When he was a schoolboy, *John Lennon* used to publish his own newspaper without teacher's knowledge; he called it "The Daily Howl"...*New Yardbirds* guitarist *Jimmy Page* is tall, dark and handsome and twenty years old who is playing the field with the ladies. *Jimmy* has a slight touch of the *Robert Mitchums* - he has sleepy eyes beneath curly black hair...*Bob Dylan's* motorcycle accident resulted in a broken neck! *Bob* will be laid up for about three months...*Mrs. Miller* will make her drama debut in *Universal Television's* new dramatic series "The Road West". Her role will be that of a sequin-spangled 1868 Saloon Singer in "The Lean Years", an episode of the *NBC* show..."Ballad of the Green Berets" is rapidly becoming the no. 1 song in East Germany, even though it has been banned and is not available in sheet music or records...*The Young*



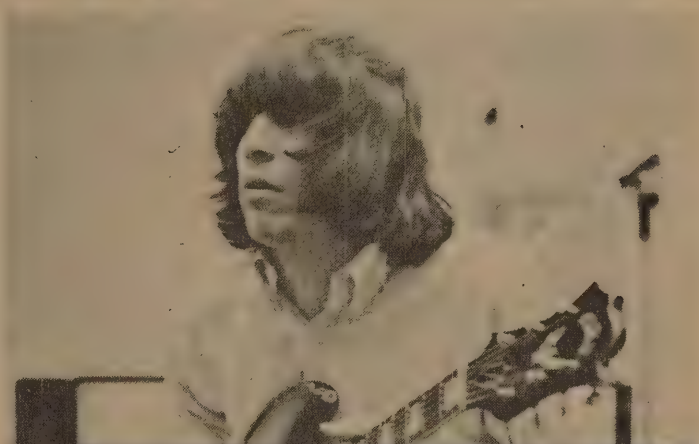
Mamas & Papas

GOSSIP

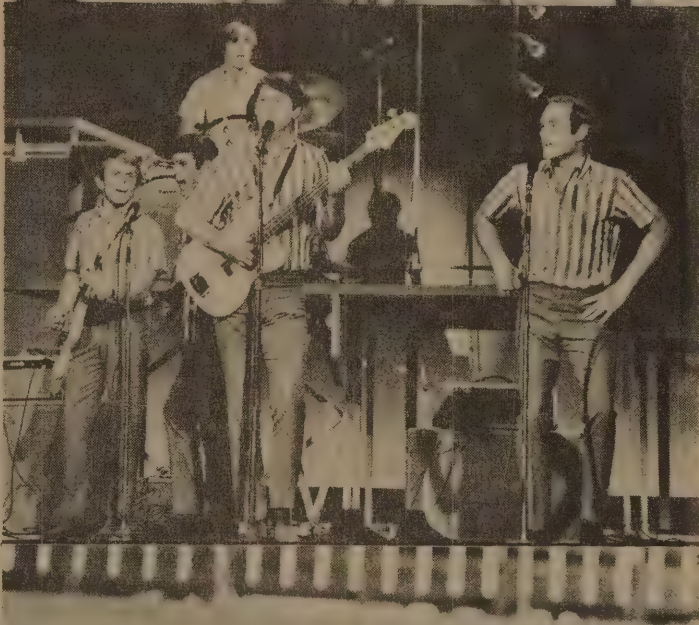
(Got any questions about the stars? write to Granny c/o Hit Parader 529 5th Ave., New York, N.Y.)

Rascals formed their own publishing firm "SLACSAR" and one guess where they got their name??? *Jan Berry* of "*Jan & Dean*" is steadily improving after an auto accident in Los Angeles in April. When Jan regained consciousness, his power of speech was completely gone, and he had to learn to speak all over again... *Sitar Jackets*, in fawn and black, are about thirty dollars, and are the latest line in Carnaby Street boutiques...While vacationing in London, *Mama Cass Elliot* had a three-year dream come true - she met *John Lennon*...Will someone please tell me what's happening to the *Mamas & Papas*? One week *Michelle* is out; another girl, *Jill Gibson* is her replacement. The following week *Jill* is out and *Michelle* is in again. We all love you.

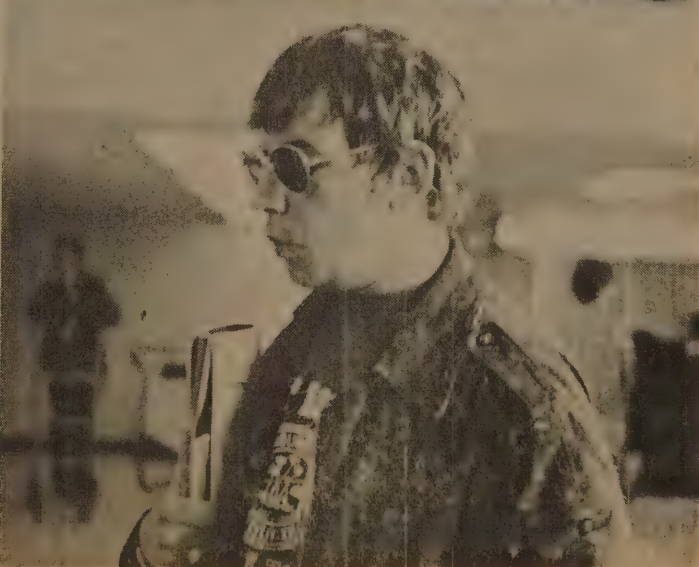
Zal Yanovsky (Lovin' Spoonful) leased a Greenwich Village duplex apartment - costing much dollars. Zal's plans for his new apartment are unbelievable. One room will be converted into a sound-proof music room and he is even thinking of building a pool in his back yard! *John Sebastian*, who lives across the street, is very happy with his new neighbor...*Phil Spector* is switching from records to movies. His first production is set to be "The Lost Movie". It's a contemporary movie with guilt as its main theme. Phil says it will win the Cannes film festival award. And knowing talented *Phil Spector*, it probably will...*The Beach Boys* are set to arrive in England on October 25th, but their dates still haven't been finalized!!! *Gary Lewis* has been drafted. Gary said his Los Angeles draft board ordered him to report Dec. 5th. That date was agreed upon so he could go through with the scheduled performance dates for himself and the Playboys. Bye, bye, bye, Gary...*John Lennon* will appear without his Beatle colleagues in a Richard Lester film for United Artist, "How I Won The War". Shooting will have started by the time you read this. Lennon's movie is regarded as a first step toward a wider diversification of Beatles' activities. He has to cut his hair short for the role...Heard a few tunes from The Lovin' Spoonful's next album "Hums of the Lovin' Spoonful", just great-bigger and better than their "Daydream" Album. Another must for Spoonful fans is their sound track album on Kama Sutra from "What's Up, Tiger Lilly". (see H.P. Sept.) They wrote all the music themselves...*Tom Wilson*, who used to record the Animals, just supervised the first recording session for *Eric Burdon* as a solo artist...Bye, Bye, dearies! □



Zal Yanovsky



Beach Boys



Eric Burdon



Roy Orbison

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•GETAWAY

(As recorded by Georgie Fame and Blue Flames/Imperial)

CLIZE POWELL

Gotta go I hope you're ready 'cos take a look outside
Don't mind the weather, girl, let's take a ride

Getaway, we'll leave the city folk, they'll have to stay

Don't have to pack a thing, just getaway.

Gotta go, getaway

Take a look at that deep blue sea

Don't you think it looks great

Not a cloud to be seen in the sky

And the sun won't wait

I believe that the time is right

Don't let it slip away

Instead of dreaming 'bout tomorrow

You can leave today if you getaway.

I know a little place not far from town
Gotta go, a kinda pretty place, three

up two down

Getaway, I think if ever you decided to stay

Well, I know it's gonna be because we got away

Yes, we got away good, got away good.

We went and got away good, got away good

Gotta getaway, gotta go, gotta getaway, getaway go

Gotta getaway, gotta go getaway

Gotta getaway and go, go, go, go

Go, you gotta getaway, you getaway and go.

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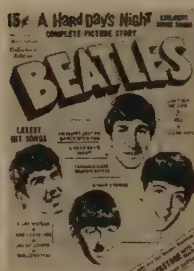
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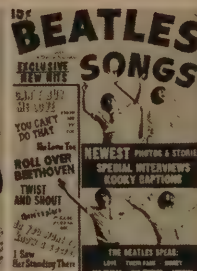
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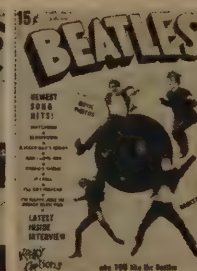
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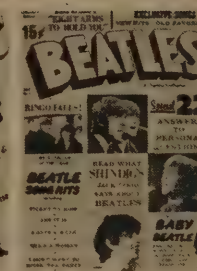
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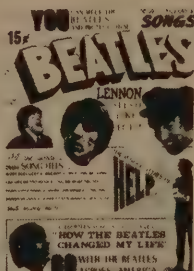
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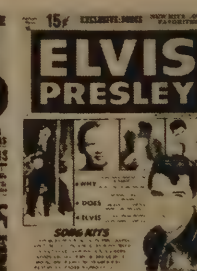
BEATLES #6



DAVE CLARK #1



DAVE CLARK #2



ELVIS PRESLEY

●RAIN ON THE ROOF

(As recorded by The Lovin' Spoonful/
Kama Sutra)

JOHN SEBASTIAN

You and me and rain on the roof
Caught up in a summer shower
Drying while it soaks the flowers
Maybe we'll be caught for hours
Waitin' out the sun.

You and me we're gabbin' away
Dreamy conversations sittin' in the hay
Honey, how long was I laughin' in the
rain with you
'Cause I didn't feel a drop till the thunder
brought us to.

You and me underneath a roof of tin
Pretty comfy feelin' how the rain ain't
leakin' in
We can sit and dry just as long as it
can pour
'Cause the way it makes you look makes
me hope it rains some more.

You and me and rain on the roof
Caught up in a summer shower
Drying while it soaks the flowers
Maybe we'll be caught for hours
Waitin' out the sun.

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Music.

●CHERISH

(As recorded by The Association/
Vallant)

TERRY KIRKMAN

Cherish is the word I say to describe
All the feeling I have hiding here for
you inside
You don't know how many times I've
wished that I had told you
You don't know how many times I've
wished that I could hold you
You don't know how many times I've
wished that I could mold you
Into someone who could cherish me as
much as I cherish you.

Oh I'm beginning to think that man has
never found the words that could make
you want me
That the right amount of letters, just the
right sound
That could make you hear, make you
see that you're driving me out of my
mind
Oh, I could say I need you
But then you'd realize that I want you
Just like a thousand other guys who say
they liked you
Like all the rest of their lives
When all they wanted was to touch your
face, your hand and gaze into your're
eyes.

Cherish me as much as I cherish you
And I do cherish you.

Cherish is the word that more than applies
to the hope in my heart each time I
realize
And I'm not going to be the one to share
your dreams
That I'm not going to be the one to share
your schemes
That I'm not going to be the one to share
what seems to be the life
That you could cherish me as much as I
cherish you.

(Repeat Chorus)

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●CHERRY CHERRY

(As recorded by Neil Diamond/Bang)
NEIL DIAMOND

Baby loves me
Yes, yes she does
Oh the girl's out of sight, yeah
Says she loves me
Yes, yes she does
Gonna show her tonight, yeah.

She got the way to move me, Cherry
She got the way to cool me, Cherry baby
She got the way to groove me, all right.

Tell you my, my girl I can't stay long
We got things we gotta catch up on
You know, you know what I'm saying
Can't sit still while the music is playing,
all right
Ain't got no right
No, no you don't
Oh to be so exciting
Won't need bright lights
No, no we won't
We're gonna make our own lightning
(Repeat chorus).

No I won't tell a soul we're goin' to
Girl we'll do whatever we want to
I love the way that you thrill me
Cherry baby, you really got to me
(Repeat chorus).

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●SAN FRANCISCO WOMAN

(As recorded by Bob Lind/World
Pacific)

BOB LIND

City sidewalks guide her feet up the hill
to Stanyon Street
Run out of money yesterday
She doesn't have a place to go
Suitcase carries everything she owns
She can't afford to take a Greyhound
home
But don't expect to see her cry
She's a San Francisco woman
She knows how to get by.

When she's down to seeds and stems
And pawned everything she can
She's got no problem
She's got friends
Glad to pull her up again
And when she's over on the other end
She'll get the chance to do the same for
them
But don't feel sorry for the girl
She's a San Francisco woman
She can live in her world.

Good times keep within her reach
Midnight walks along the beach
When she's home and friends come up
They drink wine out of paper cups
She loves the people in the life she lives
She won't apologize for what she is
So don't expect her to
She's a San Francisco woman
She knows how to make do.

She's a down home woman
She's not a queen
And when her grass is not so green
She can live on rice and beans
And wash her clothes without machines
And if she's down without a dime
She'll recover every time
She'll never shiver in the rain
She's a San Francisco woman
She knows how to maintain.

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●SEE SEE RIDER

(As recorded by Eric Burdon & The
Animals/MGM)

MA RAINEY

Oh see, see see rider
Girl, see what you've done
Oh see see rider
See what you've done, now
You've gone away and left me
And now the blues they come
Oh yes they do.

Now see see rider
I love you, yes I do
And there isn't one thing darling
I would not do for you
You know I want you, see see
I need you by my side
See see rider oh keep me satisfied.

See see rider, see see rider
See see rider, see rider
See see rider, keep on a-ridin' keep
on a-ridin'
Here it comes baby, look out
Keep it, all right, don't lose it now
Come on, come on yeah.

Well, I'm goin', goin' away baby
And I won't be back till fall
Yes I'm goin', goin' away baby
And I won't be back till fall
If I find me a good lookin' woman
No, no, no I won't be back at all
That's the truth, baby
Listen, I'm goin' all right.

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●SAFE AND SOUND

(As recorded by Fontella Bass/
Checker)

MINER

DAVIS

SMITH

Safe and sound, baby
I don't worry no more
I finally met a boy, yeah
Safe and sound, don't have to cry
Safe and sound, kissin' heartaches
goodbye
I'm so proud that you're my guy
I'm safe and sound ever since I found
The tenderness in you.

Safe and sound, baby
I always got a date
You're my dependable man, yeah
Safe and sound, no more lonely nights
Safe and sound, I'm sunshine bright
When I'm with you my mind's at ease
I'm safe and sound ever since I found
The tenderness in you.

I've got your tender love
I've got your big strong arms
I've got your warm, warm charm
I've got you mm mm mm mm.

Safe and sound, baby
I don't worry no more
I finally met a boy, yeah
Safe and sound, don't have to cry
Safe and sound, kissin' heartaches
goodbye

I'm so proud that you're my guy
I'm safe and sound ever since I found
The tenderness in you.

I'm safe and sound with the love that
I found

I'm never blue when I'm with you
My lonely nights are sunshine bright
I'm safe and sound ever since I found
The tenderness in you
I've got your tender love
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MY Favorite Records



By Jim McGuinn
(Leader of the Byrds)

By Dave Crosby
(Byrd guitarist)



"Music of Bulgaria" on Elektra. This album has the most soulful chorus I've ever heard. Those chicks really sing. "Master Musicians of India" - Ravi Shankar & Ali Akbar Kahn on Prestige. On this album there's an incredible, beautiful conversation - a communication - between these two cats on a level that's rarely reached in any kind of music. "Impressions" - John Coltrane on Impulse and "Africa Brass" - John Coltrane, also Impulse. There are two cuts on these two albums, "India" from Impressions and "Africa" from "Africa Brass" that are my favorite Coltrane tracks. This is the sound that influenced us on our "Eight Miles High." I just love those two tracks. "Rubber Soul" - Beatles on Capitol. This is the best rock and roll album ever made - until the Beatles' next one. They're great. In conclusion, I'd recommend any album by Ravi Shankar. Also, my favorite color is chartreuse and I never date fans who chew gum or have acne. □

One of my favorite albums is "Bob Gibson and Hamilton Camp At The Gate Of Horn" on Elektra. One of the reasons I like it - I was around there when it was happening. It was a groovy scene. It was one of the first departures from folk music into a rock and roll type folk music. Gibson was doing straight folk music with a kind of Ray Charles, Elvis, Everly Brothers attitude. To me, that was the first attempt at mixing rock and roll and folk music. "Going Downtown" and "Betty and DuPree" get sort of very jazzy and improvisational. Gibson plays acoustic 12-string on it and there is a stand-up bass and just the two cats singing.

I also like the "Goofing Off Suite" by Pete Seeger. It's a 10-inch record on the Folkways label. It has Beethoven's 9th Symphony and he just does it with a banjo and whistling. That record was an influence on me.

I also did Leadbelly's albums and I went through a thing where I dug Josh White, and everybody, I guess, digs Lightnin' Hopkins. Before that, electric albums that I dug were by Elvis, and things like "Be Bop A Lula" by Gene Vincent and guys like Carl Perkins and the Everly Brothers.



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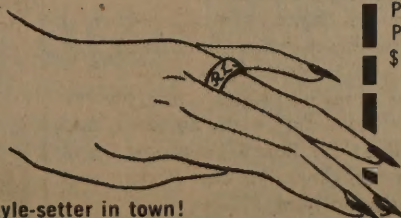
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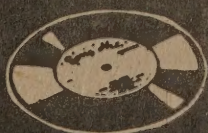
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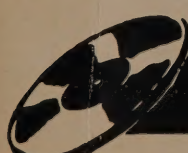
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